

Sets in Order

THE OFFICIAL MAGAZINE OF

SQUARE DANCING

AUGUST 1966

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WINTER ASILOMAR

WEEK-END

PAGES — Bob & Nita

FLIPPOS — Marshall & Neeca

HAMILTONS — Frank & Carolyn

OSGOODS — Bob & Becky

REGULAR SESSION

LANES — Frank & Barbara

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Sets in Order

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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I would like to add a bit more as a follow-up to the brighter side of the Swing-Ezy Square Dance Club of Keokuk, Iowa. The club is back to dancing, including several couples that were injured in the explosion and fire last Thanksgiving eve.

They had just made arrangements for acquiring a replacement for their club caller, Ken Anderson, who was preparing to move to the East. Their new caller is Dell Trout, who has been square dancing and calling since early in the '50's...I am enclosing a picture of the little gal who travels nearly 200 miles each time she calls for the Swing-Ezy Club as she lives in Ottumwa...

May I also say thanks to Sets in Order for their factual coverage of the events since last Thanksgiving eve.

"Bud" Conner
Ottumwa, Iowa



Swing-Ezy caller Dell Trout

MORE ON CLOTHING

Dear Editor:

Several months ago I had the opportunity to watch and enjoy a group of mentally retarded children square dancing. It was a most heart-warming and thrilling experience. Their calls were fairly simple and perhaps even memor-
(Please turn to page 38)

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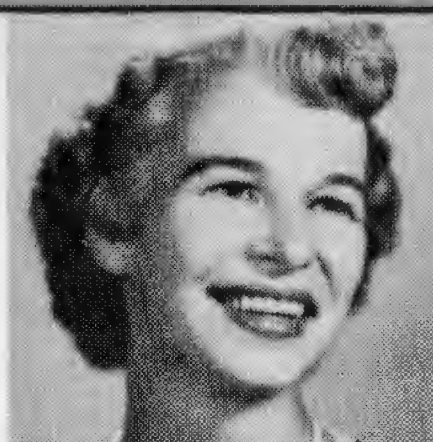
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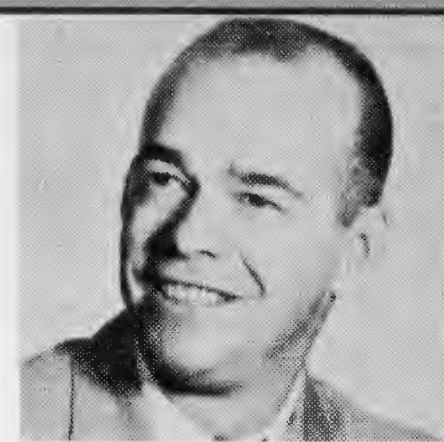
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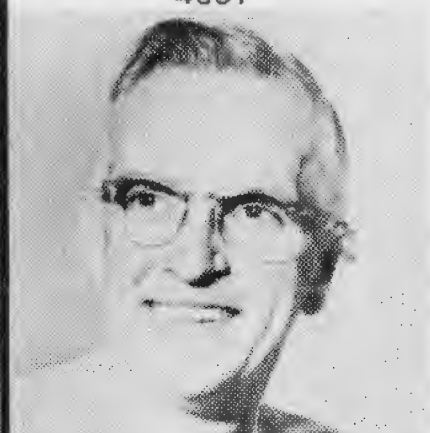
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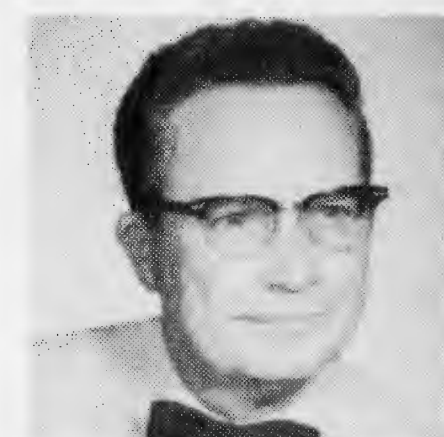
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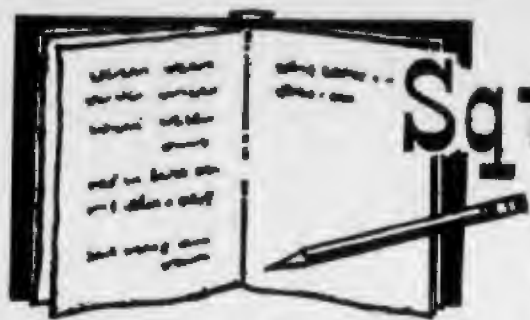
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Square Dance Date Book

- Aug. 5-6—13th Ann. Penn State S/D Festival
University Park, Pa.
- Aug. 5-7—Callers Clinic
Hotel Madison, Norfolk, Nebr.
- Aug. 6—8th Annual Ski Hi Stampede
Monte Vista, Colo.
- Aug. 6—Guest caller dance
Hayloft, Asbury Park, N.J.
- Aug. 6—3rd Hoedowners Holiday in Hawaii
Fest., City Park Recr. Ctr., New Iberia, La.
- Aug. 6—Annual Jackass Jamboree
High School, Kellogg, Ida.
- Aug. 6—Wyoming Rodeo Annual Square Dance
Grand Valley Armory, Wyoming, Mich.
- Aug. 7-12—Rainbow Lake S/ & R/D Institute
Rainbow Lake Lodge, Brevard, N.C.
- Aug. 8-13—13th Ann. B.C. Square Dance
Jamboree, Penticton, B.C., Canada
- Aug. 11-13—4th Ann. Reunion Overseas
Dancers, San Antonio, Texas
- Aug. 13—22nd Ann. "Christmas Project" Dance
Central School Gym, Newcomb, N.Y.
- Aug. 13—Guest Caller Dance
Hayloft, Asbury Park, N.J.
- Aug. 13—Central Calif. Assn. Hosts Council
Modesto, Calif.
- Aug. 13—1st Annual Corn Festival S/D
Hill Recr. Center, Medicine Hat, Alta., Can.
- Aug. 13-14—"Old Tyme" S/D Weekend Work-
shops, Powder Mill Barn, Hazardville, Conn.
(Please turn to page 46)

THANKSGIVING MESSAGES

Want to say a public thank-you to the caller or dance friend who has done so much for you? Want to acknowledge the hard work of your club president or round dance teachers? Sets in Order offers you the opportunity in the November—Thanksgiving—issue. In order that as many people as possible may be accommodated, please use the following 3-line form:

To: (Name of persons to be thanked)
From: (Persons, club, etc. doing the thanking)
Place: (City and State)

To be considered for inclusion in the November Thank-Yous, these messages must be on the Sets in Order desk not later than September 10, 1966. Use a postcard if you wish.

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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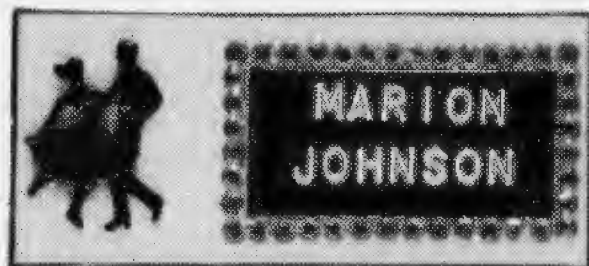
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ROUND DANCES

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Music: (Gene Garf) — Guitar, Bells, Vibes, Harp, Piano, Organ, Humming Voices, Bass, Drums, Accordion

Choreographers: Nora & Archie Murrell

Comment: A smooth but busy waltz for experienced dancers. Music is full and well played.

BERNADINE — Flip side to the above.

Music: (Gene Garf) — Saxophone section, Trumpet, Guitar, Piano, Drums, Bass

Choreographers: Bill & Marie Brown

Comment: Jazzy music and a lively two-step routine that is not difficult.

JERE — Sets in Order 3156

Music: (The Artists) — Guitar, Piano, Accordion, Vibes, Rhythm-Guitar, Bass, Drums

Choreographers: Ed and Claire Greer

Comment: Danceable music and a two-step routine that is not difficult and is pleasant to dance.

MANDOLIN BOOGIE MIXER — Flip side to the above.

Music: (The Musicians) — Mandolin, Accordion, Rhythm-Guitar, Vibes, Drums, Bass

Choreographer: Otto Stave

Comment: Lively music and an exceptionally easy six measure mixer. Routine goes thru 10 times.

FUNNY MELODY — Windsor 4717

Music: (George Poole) — Trumpet, Banjo, Piano, Drums, Bass, Clarinet

(Please turn to page 20)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

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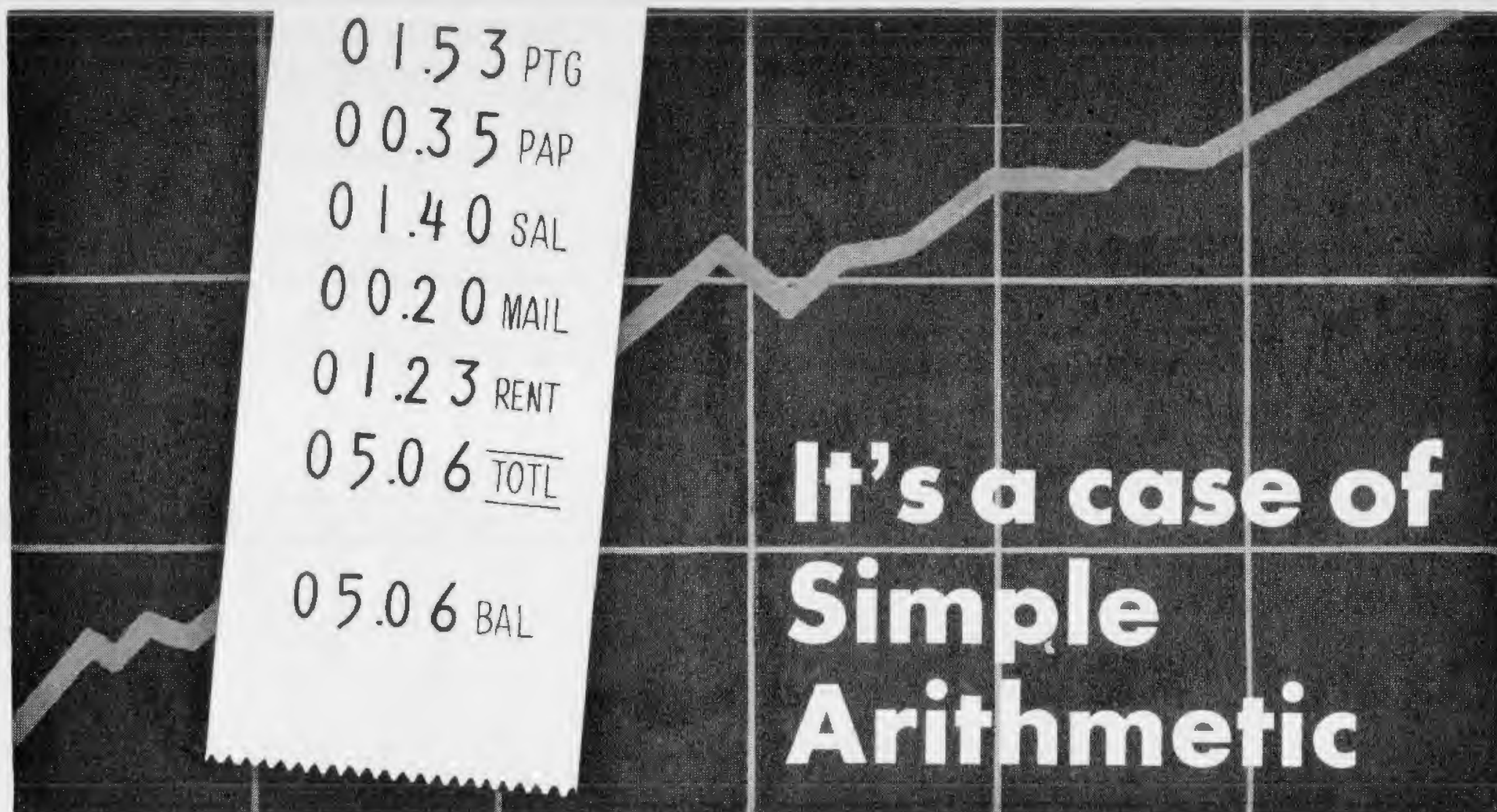
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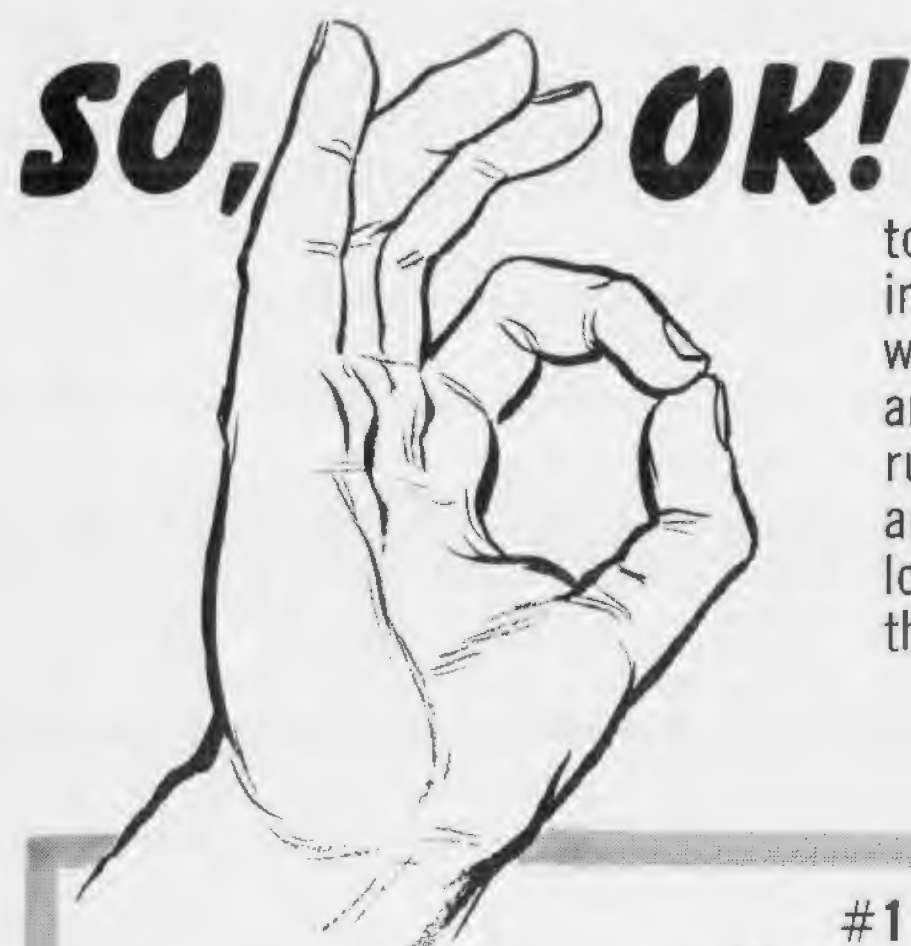
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As the value of Sets in Order has increased along with its size, so has the cost of production gone up. So, starting November 1, 1966, the yearly cost for a Sets in Order subscription will be \$5.00 (single copies, 50c), but don't be fooled. The value of your Sets in Order subscription will be greater than ever! How would you like the opportunity to subscribe a year or two into the future at the old rate?



UNTIL OCT. 31, 1966, you'll still have the opportunity to send in your renewal subscription or new subscription to Sets in Order at \$3.70 per year. Send it in for as many years as you wish. Renewals will simply be added to your current subscription and you won't be notified again until the total subscription has run its course. Just be sure to renew now so you won't forget and while you're at it, why not send in a new subscription at this low, low rate for a square dance friend. Be sure to select one of these free gifts with each year's subscription.

You would expect to pay at least \$4.00 for any of these premiums; but they are not for sale. You may have one premium for each year's new or renewal subscription that you send in at this time.

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AS I SEE IT

bob osgood

August 1966

THE HUB AND CENTER of the square dance activity is the square dance club. This we feel is as it should be. The class, as we have stated in the past, rightfully takes the place of a club and is a *learning club* for the new dancer.

Looking deeper into the square dance picture, we see the square dance vacation institutes as being an extension of the square dance club idea. This especially fits the week-long square dance camps, where in a period of five days, dancers spend as much time with each other as they might spend with members of a club that meets twice each month — during a period of seven months.

The one element that seems to be outside of the realm of the general pattern of square dancing is the festival, the roundup or the convention. These giant one, two or three day affairs *also* play an important part in the square dance picture. They serve to remind dancers of the enormous proportions that this activity has taken. They impress upon the new dancer that once he has learned to dance, he can dance comfortably with others from all parts of the country and follow the calls of callers he has never heard before.

This is all important and “the big event” is undoubtedly here to stay.

Those who have checked registrations at past national conventions, have come to realize that there is a tremendous turnover among those coming to these events each year. In Long Beach two summers ago, some 12,000 Californians registered and attended the 13th Annual National Square Dance Convention. Last summer in Dallas 300 Californians attended. This would seem to indicate that “The National” is *most effective* for those living within a range of 500 or 600 miles.

While the total enrollments of the various conventions range somewhere between 10,000 and 18,000, the vast majority of dancers are attending their *one and only*.

Perhaps this is a healthy sign. Maybe attending a National Convention once or twice in a lifetime adds that extra excitement to the square dancer's life. Perhaps it allows him to return to his square dance club more dedicated than ever. These big meetings, whether they are regional, state or national, do play an important part in the square dance picture. *But they will never replace the importance of belonging to a club.*

Report on a Junket

IT WAS A MOST unlikely place for a square dance. The floor was a bit uneven (rough might be a better description), and the area showed very few signs of having been swept up or cared for. That was the least of the problems however, as the acoustics were good and there was plenty of room. That was most important!

The setting was the centuries old Greek ruins at Efessos on the Turkish mainland and as we stood in the stage section of the ancient amphitheater, some bright soul came up with the idea “Hey, this is a good place for a square dance!”

It didn't much matter that minutes before folks were complaining of being foot-weary or that centuries ago, John and other apostles had preached on this very spot. It just seemed that this was a proper place and time for a dance.

To say that the seventy-six of us who left the States on June 2 had a wonderful time would be a gross understatement. First, it was Portugal with its magnificent coastline, its windmills and its unique form of bull fighting. *They don't kill the bull but eight completely unarmed and unpadded “football players” come*

into the ring and attempt to wrestle the bull to its knees.

A highlight, of course, would be our visit to Spain and our unforgettable evening at the Moron Airforce Base dancing with 150 square dancers coming from all parts of Spain. Here once again, we had an opportunity to see first hand just how much square dancing means to these people overseas. Our admiration indeed goes to Jack Ritter and the other callers and teachers who are doing such a tremendous job despite many handicaps.

Athens with its Acropolis, just a short distance from our hotel, and a cruise through the clear, blue waters of the Aegean, stopping at the legendary Greek Islands and Istanbul supplies us with memories enough for several lifetimes.

Among the thousand-and-one unforgettable incidents is the recollection of Bob Van Antwerp—electric megaphone in one hand accompanied by music on a small battery-powered record player—as nine squares took part in perhaps the first square dancing ever held on shipboard in the harbor of the island of Rhodes.

This was a wonderful trip from beginning to end and one which makes us repeat once again, "Square Dancers, without a doubt, make the very best traveling companions!"

What's in a Name?

HAVE YOU EVER had the occasion to visit a square dance someone had told you was "advanced" only to discover that the things the folks were dancing were dances and basics you had done a year or two before? Perhaps they may have been things that you might have considered, if not in the "beginner" category, certainly no more than "intermediate" material.

Or you may have had an experience which was just the reverse. Possibly while in another area someone talked you into visiting their dance which they described as being the "fun" level, only to discover that the dances were all new, the tempo faster than usual and the evening loaded with terms you'd never encountered before.

This is no new problem. Semantics have posed problems to square dancers since the activity grew out of the simple one-night-stand phase. At one time, there were no levels. *Either you were a square dancer or you weren't a*

square dancer. Or, you were in the process of becoming a square dancer and in those days the *process* might have referred to an hour or so of simple instruction, to be told the positions in a square and to be led through an Allemande Left and a Right and Left Grand.

When classes became the vogue, all of this changed. The person in his first, second or third evening of square dancing was definitely a *beginner* and the person who had passed through this series of lessons, even if it amounted to only seven, might then be considered an *advanced* dancer.

In the course of a relatively short period of time, with the addition of new basics, new round dances, new styles of calling, the *advanced* dancer became the person who could do everything. The title *Beginner* was still reserved for those in the early stages of learning and a rather obvious solution for the person in the middle somewhere was the designation *Intermediate* Dancer.

Of course we got back to the same old confusion when a person who was a *veteran*, square danced in an area where the activity was only in its second year (and considered himself very advanced) visited another area, where square dancing had been prevalent for fifteen years. It could easily have been that an *advanced* dancer in this area was someone with more than ten years of square dancing to his credit. So our two *advanced* dancers had little in common.

The addition of the terms *high level* and *low level* brought little relief to the situation. Who in the world wants to be known as a *low level dancer*? On the other hand, should a person, simply because of the fact that he's been exposed to every new movement in the book, be considered *high level*? There seems to be far more to dancing ability than this. There was something rather disgraceful to the term low and the term high was equally misleading.

The same problem existed with the term *beginner* attached to the new dancer. This seemed to bother quite a few people who came into square dancing because they were looking for a good form of relaxation (and not embarrassment). And so it was that some teachers began to designate members of their classes as *learners* and those who had completed a course they referred to as *graduate square dancers*, or better yet, just *square*

dancers.

Those advocating the system of dancer labeling based on the amount of time a person had been in the activity (i.e., a one year dancer, a seven year dancer, a ten year dancer, etc.), might lose hope in an experience we ran across a number of years ago.

Everyone applying for membership in one of our Asilomar Vacation Institutes fills out an application form. One of the questions on the application asks, "How long have you been dancing?"

One couple, who had been accepted and who immediately showed signs of having trouble at the very first dance meeting had filled in the blank "Twelve years."

It didn't take us long to discover that the twelve years was not an untruthful statement. They had been dancing twelve years all right. Perhaps once or twice each year.

Because square dancing does mean many things to many people, perhaps the best method of differentiation is frequency. The enthusiast, with an unlimited amount of time to devote to square dancing; who spends every night and sometimes weekends on the square dance floor would be a *high frequency* dancer.

The equally enthusiastic person to whom square dancing is just as important and who, because of many other responsibilities is limited, perhaps to once a week or even twice a month, might, on the other hand, be known as a *low frequency* dancer.

It's apparent that you can have a lot of fun with names and you can work on titles for square dancers indefinitely and have just as little success with unbeatable terms as have others before you. Even the term *fun level* leaves a different picture in the minds of different dancers. Fun to one person may be the smooth, rhythmic well-timed reaction to a well delivered call; to another, an evening loaded with whooping and hollering, and yet to another a fun dance may be the one where the greatest amount of new material has been presented or where the dancers have been "stumped" most of the evening. Who knows—perhaps it's not important but it is worth thinking about.

Memorable Moments

SPEAKING EARLIER of dancing in the ruins of the Greek amphitheater, reminds us of other *unusual* square dances in the past. A

truly *high level* dance was the one we puffed through a number of years ago in the Colorado Rockies with the elevation at more than 10,000 feet. To indicate that the tips were short would be putting it mildly.

In contrast, perhaps the *lowest level* dance we ever took part in was in Death Valley, California, about 100 feet below sea level.

Gaining some sort of immortal recognition was the demonstration one square of our dancers held near a reservoir on the California, Arizona border. Since then proud participants in the event, claim that it was the "*best square dance* by a dam site."

Doubtless every square dancer has recollections of his *most unusual square dance* and we'd like to print some of these from time to time. Why not share your "unusual" dance experience with us?

If you saw "Zorba the Greek" you may agree with the main character's belief that all emotions can best be expressed through dancing. Happiness alone does not stimulate the dance, but sadness, fear, anxiety and grief all find their outlet when we move to music. That perhaps explains why we do these things.

Among our other square dance memories:

A shipload of marines heading out into the Pacific during World War II and deciding it was just the right time and place for a square dance. The braver ones tying their jackets around their waists for aprons and knotting the four corners of their handkerchiefs into "hats" to designate them as the "ladies."

At the railroad station in Calgary, Alberta, Canada during the Korean war, fifteen squares of dancers turning out in full costume on little more than a half hour's notice to welcome wounded Canadian veterans in a hospital train as it headed east.

In the old gymnasium with its less than perfect floor, as "Pappy" Shaw called the dances. It was here we all agreed that "square dancing had come to stay!"

In the airport waiting room at Anchorage, Alaska, where the prime minister of Japan, in between flights, had asked to see an example of American square dancing, and where we moved back the chairs and danced for perhaps an hour as our "guest" sat and watched.

We could go on like this for a long time. But now it is your turn. Let us in on that square dance recollection—funny or sad—that has special significance for you.

LIFT *and* USE

Features posters
that ring the bell
for square dancing

IN AN EFFORT to be of service to square dance groups, associations and callers this fall, we put the spotlight on poster ideas.

Our artist, Charlie Dillinger, has prepared this series of poster "roughs." Ideas from any of them which will fit your particular situation may be taken. An artist within your group, a professional artist in the area or someone par-

ticularly talented in this field can, with very little effort, convert these ideas into a series of colorful posters that will help you do an outstanding "selling" job this fall.

Help Yourself

None of these ideas is copyrighted and they are yours simply for the taking as part of Sets in Order's service feature "Lift and Use."

Sets'n Steps
SQUARE DANCE CLUB
Presents it's Annual
FALL BALL

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--------------------------------------	------------------------------------	--------------------------------------

Refreshments \$2.50 PER COUPLE

8 P.M. • WED. • OCT. 19

Your club name and the theme for your dance could fit into this well designed layout. The use of linking squares for the pertinent material adds to the good balance. Note that the Who, What, Where and When, necessary to tell your story, are all included.



Good balance and an uncomplicated layout are the features of these two poster designs. Substitute a Christmas wreath for a pumpkin. Change the names on the balloons. These ideas are for you to "lift and use" as you see fit.

READYMADE POSTERS AVAILABLE



Sets in Order has prepared two handsome posters available for immediate use by square dance groups anywhere. The design on the left particularly planned for groups in the United States is in two colors. The universal poster shown on the right is in black and white only and may be colored by the individual groups if desired. For charges on these posters, see the advertisement on another page of this issue.



COMING:

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ALTHOUGH square dance classes are known to start almost any time during the year, there are two major times when we may expect the greatest number of new beginner groups to get under way. The primary period is the opening of the fall season, September-October. The secondary season is January-February.

Actual statistics based on the number of graduation diplomas, Basic Movement handbooks and other items sold primarily for the use of new dancers would indicate that an average of one quarter million new dancers will be introduced into learner groups this fall.

In anticipation of this period, Sets in Order has prepared a special series dedicated to these newcomers who will be "discovering" this new

activity for the first time. On the sound theory that a healthy square dance future depends on an equally healthy square dance beginning, this series is aimed at all new square dancers. It will be devoted to those fundamental facts concerning the activity, i.e., attitudes, behavior, philosophy, etc., which will help to get every square dancer started out on the right foot.

This year, step by step style photographs by Joe Fadler, special cartoons by Frank Grunden and an outstanding collection of helpful hints aimed at the new dancer will all be featured in the series.

You're invited to share in this project which is just one way in which Sets in Order hopes to be of service to square dancing.

"SWEET 16th" OFF AND RUNNING

JUNE 29-30, JULY 1, 1967—important dates on any square dancer's calendar—mark the time of the 16th National Square Dance Convention, scheduled for the Civic Center in Philadelphia, Pa. Vic and Peg Wills are General Chairmen of the "Sweet 16th"; this hard-working, dedicated couple began laying the groundwork for the big event for which they are responsible soon after they returned from Dallas in 1965 with the coveted award.

The months ahead promise to be busy and exciting for hundreds of square dancers in the Delaware Valley area of Pennsylvania when all of Chairman Wills' committees swing into action as they are doing constantly. America's "Cradle of Liberty" is bound to enrich its celebrated history of '76 in—transposed—'67 by the very fact that the 16th National is the first ever to be held on the East Coast.

Dancers everywhere are advised to PLAN

NOW to attend this history-making affair. Write Vic Wills, 200 Treaty Rd., Drexel Hill, Pa., for specific information.

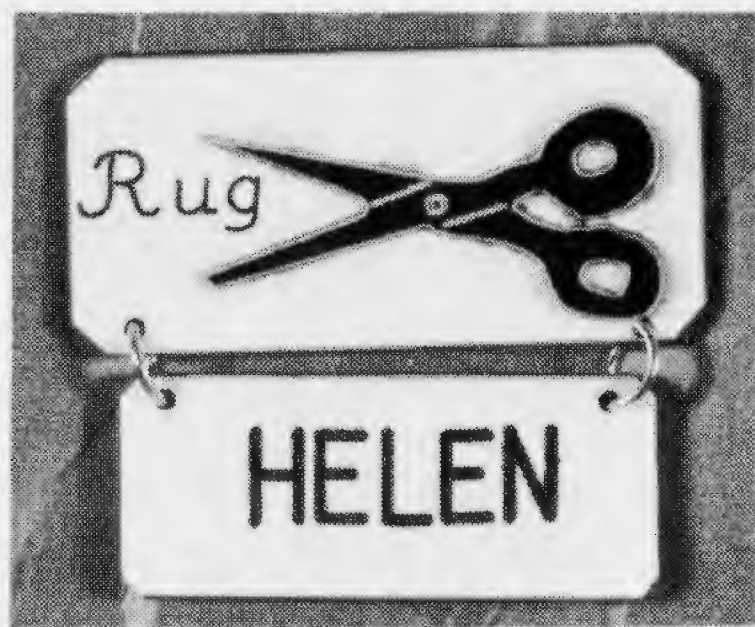


Introducing Peg and Vic Wills, General Chairmen
16th National Square Dance Convention.

WALKTHRU

Sets in Order

BADGE OF THE MONTH



Southern California is an area where much activity abounds both in round dancing and square dancing. Two clubs from the first category meet in Long Beach, California, and while identified with the same instructors, have completely separate identities as their individual badges attest.

The Rug Cutters are portrayed by a smart white badge with a pair of black scissors third-dimensionally attached. The name came into being from a remark made by a graduate from the first class who said, "I can really cut a rug now!"



The Left Footers have a small black badge shaped like a foot, but the name belies the ability of the dancers who certainly do not have two left feet. Note the interesting Jr. "bunion" at the top of the foot. Class members are identified in this manner. Upon graduation the bunion can be broken off and the dancers then retain the same badge for club membership.

IDEAS FROM EVERYWHERE

Oklahoma

The Merry Mixers of Alva, Oklahoma, send a "We missed you" note to all dancers who fail to attend a club get-together. Ditto'd on 8" x 11" paper, the page includes attractive floral and butterfly pictures along with a simple message and space left for a personal remembrance to be added.

Colorado

The Denver Area Square Dance Council makes double use of one of its monthly meetings by proclaiming it Club Banner Day. All clubs represented at the Council meeting are invited to bring their banners and hang them around the walls. This encourages folks to attend and also makes a most attractive hall decoration and conversation-piece for the afternoon.

Connecticut

The Sikorsky Flying Squares, an open square dance club, issues guest cards which are stamped at each visit. After six visits (and stamps) the guest attends the next dance free.

STUNTS IN REVIEW

THE FOLLOWING COMPILATION of all the stunts, skits, games and mixers to appear in The Dancer's Walkthru section over the past five-and-a-half years is intended to be a guide and a help to all square dance club party chairman when they require a special activity for some evening. Detailed descriptions of each stunt can be found in the appropriately identified issue of Sets in Order. The games are also briefly cross-filed under "type."

Alphabet Spelldown (November 1960)

Requires cards pre-printed with letters and a list of words to be spelled. Uses two teams of men and women and has good audience empathy.

The WALKTHRU

Who Is It? (January 1961)

Needs mimeographed lists and pencils and eight people secretly pre-identified. Entire group participates and stunt lasts all evening.

Valentine Mixer (February 1961)

Uses Valentines cut into eighths in ample supply for all to participate.

Draw Charades (March 1961)

Paper and pencils or a blackboard and chalk are needed, plus a pre-arranged list of subjects. Game may involve all or just a few.

Who Am I? (April 1961)

Names of identification printed on papers and enough straight pins are needed for everyone to join in this guessing game.

Hillbilly Bingo (May 1961)

Pre-lined bingo sheets and pencils are needed. All participate and game can be extended over most of the evening.

Pantomime Titles (June 1961)

A good leader is needed to explain these skits to the six to twelve people who will act them out for the rest of the audience.

Community Singing (July 1961)

A good song leader can make this type of event truly enjoyable. Song sheets, books or slides are optional depending primarily on the choice of songs.

Back-to-School Games (August 1961)

Bubble gum, rope, etc., can be on hand for these childhood memories and a few or many persons can be involved.

Stockings and Gloves (September 1961)

Blindfolds, women's hose and enough pairs of gloves to accommodate from four to six men will be needed for this very funny stunt. Audience reaction is generally hysterical.

Elastic Relay (October 1961)

Two circles of strong elastic are needed for the two mixed teams who compete on this stunt.

Song Parodies (November 1961)

A good singer entertains the audience with this selection of *Back at the Square Dance Again*.

Santa's Swap Shop (December 1961)

Each person attending the Christmas dance is pre-warned to bring a "white elephant" and then a capable leader (generally the caller) takes everyone through this fun activity.

Knees to Know (January 1962)

Blindfolds and chairs are provided for the five couples who participate in this game, the former for the men, the latter for their wives. This is another enjoyable audience reaction stunt.

Top Level Secret (February 1962)

Blindfolds, chairs, a cabbage and a long sheet of heavy paper are needed plus five or more couples. Again a good visual skit.

Hand Songs (March 1962)

An enthusiastic emcee will have the entire audience joining in on this simple singing-action game.

A Relay Race to Get Under Your Skin (April 1962)

Two pair of extra-large long-johns and many balloons are required. Two teams of men and women compete.

Nursery Rhymes (May 1962)

The emcee selects two extrovert-type leaders each to captain half of the audience in competing against each other in their knowledge of children's nursery rhymes.

Keep It Under Your Hat (June 1962)

Several old and varied ladies' and men's hats keep ten to twelve men active in this fun-type game. A quick emcee keeps the action moving.

Party Fun Handbook (July 1962)

A sixteen-page handbook contains ideas for unusual squares, mixers, party etiquette, themes, etc.

Lion Hunt (August 1962)

An out-going leader must memorize this routine before he invites the audience to participate with him.

For Your Song Collection (September 1962)

Another song parody, *Square Dancers Never Die*, this song too is to be enjoyed by an audience.

TV Sets the Trend (October 1962)

Several television shows are adapted for party use. Most require a thoughtful selection of participants for success.

Clapping Contest (November 1962)

The emcee should thoroughly understand the routine used in this stunt before he explains it to his four participating couples.

Christmas Caroling—A Parody (December 1962)

If word sheets are provided, the entire audience can probably participate in this version of *The Twelve Days of Christmas*.

Mops and Ping Pong Relay (January 1963)

Short-handled mops, string and ping-pong balls are needed for each of the four men who swing away at this game. Good visual enjoyment for the rest of the audience.

Not After But During and Before (February 1963)

As implied, this game involves work before the dance and then continues as a mixer during the evening.

Roll On (March 1963)

Two couples compete in rolling their own Bull Durham cigarettes.

Scavenger Hunt (April 1963)

A fun game which includes all the audience. No pre-planning, other than a list of objects, is required. A team captain for each half of the group is needed.

Human Checkers (May 1963)

Seven chairs, three men, three women and a knowledgeable emcee are needed for this mathematical teaser.

Here's Pie in Your Eye (June 1963)

Blindfolds, raincoats (or similar protection), two pieces of pie and two spoons, along with two men (good sports) all add to the confusion resulting from this eating contest.

For the Small Group (July 1963)

Several ice-breakers reminiscent of those enjoyed during childhood are presented for smaller get-togethers.

Singing with Actions (August 1963)

Another example of the type of stunt presented in March 1962. Entire audience participates.

A Version of Keep Talking (September 1963)

A clock, an emcee, and a contestant try to outsmart old man time. This stunt could be used several times during an evening with different contestants.

Living Tic-Tac-Toe (October 1963)

Nine chairs and two teams with four people to a side try to live this perennial paper game.

Dancing with Balloons (November 1963)

Lots and lots of balloons are needed for this square dance which might make a good initiation or graduation stunt.

Human Christmas Tree (December 1963)

No pre-planning required for this seasonal idea. Entire club gets in on the fun.

Alphabet Mixer (February 1964)

One card with a string to be hung around the neck and printed with one letter is needed for each person attending the dance. This is a

good get-acquainted idea.

Where Were You Born? (March 1964)

A ditto'd map of the United States plus a pencil is needed for each person. This game may well last all evening.

Goin' Fishing (April 1964)

Two special fishing poles and two mixed teams of from eight to twelve persons make this stunt a good visual one for the audience.

Scene From the Silent Screen (May 1964)

Chairs, electrician's tape, a record and several men make this a very funny skit.

Perils of the Proboscis (June 1964)

Paper bags, blankets (or sheets) and five or six couples are needed for this stunt.

Looking Into the Future (July 1964)

This skit involves a great deal of pre-planning and work and would be most suitable for a large square dance event. Costumes and rehearsals are required.

People-odean (August 1964)

Several people are successfully taken through a musical selection by a competent musical leader.

How Many Could You Name? (September 1964)

All dancers are involved in identifying their fellow club members. Pencils and paper are required.

Dressing Race (October 1964)

A hilarious stunt is enacted by four men and two store mannequins as they compete to dress them. Two complete outfits of clothing are needed.

Self-Portraits (November 1964)

Paper bags, crayons or marking pens, and as many people as you wish to include can have fun with this simple stunt.

Christmas Relay (December 1965)

Two mixed teams, chairs for each person, and two Christmas ornaments are all that are needed for this simple relay.

Proverbial Needle in a Haystack (January 1965)

This running stunt can last quite awhile, but it does involve several items: a plastic sheet, lots of loose hay, a wooden needle and a broom.

A Risky Measure (March 1965)

Men attempt to remember their wives' waist measurement with string and scissors.

Letters from Readers (April 1965)

Several ideas are presented for stunts from the readers of SIO.

The Chow Line (May 1965)

Two teams with about six persons to a team compete to eat various types of food drawn from two paper bags.

Animated Story Telling (July 1965)

An enthusiastic emcee reads a story and the audience, divided into sections, joins in on appropriate sounds. An expansion of this idea appears in the December 1965 Walkthru.

Vacation Time (August 1965)

Dancers must be pre-advised to wear an appropriate clue about their vacation to the dance. All members join in this identification.

Uncle Zeke (October 1965)

A funny skit to participate in or to watch, this stunt needs a happy leader and about six followers. The leader must memorize a sequence ahead of time.

A Bottle Band (November 1965)

Many participants, each with a correctly tuned bottle, and a good musical leader, will need some rehearsal to carry off this stunt successfully.

Three Blind Mice—The Hard Way (February 1966)

This song parody could be enjoyed by the entire audience or might be presented by a trio.

Musical Knees (March 1966)

Several men and women participate in this version of musical chairs done without chairs. A piano or a record is needed.

Dancing Dolls (April 1966)

A sheet with costumes sewn on, a record, a simple script, and three or four persons who can rehearse together, make this presentation a most enjoyable one for the audience.

Row, Row, Row Your Boat (May 1966)

Another tongue-twister for the audience or for a solo musical presentation.

Occupations and Last Names (June 1966)

Some pre-planning is involved in this stunt. Pencils and papers are needed for everyone to participate in a thinking-man's game.

Hidden Faces (July 1966)

Women's hose and a blanket are needed to make identification of their husbands most difficult for several wives.

Relay or Team Stunts

Alphabet Spelldown — *Nov. 1960*

Elastic Relay — *Oct. 1961*

A Race to Get Under Your Skin — *Apr. 1962*

Nursery Rhymes — *May 1962*

Scavenger Hunt — *Apr. 1963*

Goin' Fishing — *Apr. 1964*

Singing or Musical Ideas

Community Singing — *July 1961*

Song Parodies — *Nov. 1961*

Hand Songs — *Mar. 1962*

Song Parody — *Sept. 1962*

Christmas Song Parody — *Dec. 1962*

Singing with Actions — *Aug. 1963*

People-odean — *Aug. 1964*

A Bottle Band — *Nov. 1965*

Three Blind Mice—The Hard Way — *Feb. 1966*

Row, Row, Row Your Boat — *May 1966*

Participation for Everyone

Who Is It? — *Jan. 1961*

Valentine Mixer — *Feb. 1961*

Draw Charades — *Mar. 1961*

Who Am I? — *Apr. 1961*

Hillbilly Bingo — *May 1961*

Santa's Swap Shop — *Dec. 1961*

Nursery Rhymes — *May 1962*

Lion Hunt — *Aug. 1962*

Before and During — *Feb. 1963*

Scavenger Hunt — *Apr. 1963*

Alphabet Mixer — *Feb. 1964*

Where Were You Born? — *Mar. 1964*

How Many Could You Name? — *Sept. 1964*

Animated Story Telling — *July 1965*

Vacation Time — *Aug. 1965*

Occupations and Last Names — *June 1966*

Limited Participation but Excellent Audience Response

Pantomime Titles — *June 1961*

Stockings and Gloves — *Sept. 1961*

Knees to Know — *Jan. 1962*

Top Level Secret — *Feb. 1962*

Keep It Under Your Hat — *June 1962*

Clapping Contest — *Nov. 1962*

Mops & Ping Pong — *Jan. 1963*

Human Checkers — *May 1963*

Here's Pie in Your Eye — *June 1963*

Scene from the Silent Screen — *May 1964*

Dressing Race — *Oct. 1964*

Uncle Zeke — *Oct. 1965*

Dancing Dolls — *April 1966*

BRIEF REPORT on the "FIFTEENTH"

THE 15TH NATIONAL SQUARE DANCE CONVENTION, which livened up Indianapolis, Indiana, on June 16-18, seemed to have "fun" for its key word. The fun was achieved in many different ways but the smiles on the faces of the 14,000-plus dancers attending bore witness that they found it, and in large measure.

Perfect weather contributed—sunny days, cool nights and the cessation of a pouring rain-storm late on June 15! One of the "hit" attractions—a sort of fun-bonus—was the use of tractor-drawn trams which carried merry, gaily dressed dancers from building to building on the Indiana State Fairgrounds where the Convention took place. Running a close second—the free buses from downtown Indianapolis to the Fairgrounds.

The Manufacturers' Building, the AG Building and the Coliseum danced crowded floors during most of the Convention hours. Good use was made of the checkered flag synonymous of Indianapolis—to fill the squares. The Youth Hall (4-H Building) was always full and activity there was continuous. The beautiful Round Dance Center (Farmers' Building) was filled to capacity and the "quick-teach" sessions were so popular that additional time was scheduled for them. Dancers' dress was exceptionally sharp and appropriate during both daytime and evening hours.

Panels were very well attended and interesting discussions were held by moderators and panelists. In several instances there was standing room only at the panels, which shows that there IS interest in this phase if it is handled correctly.

Exhibitors had ample space to show their

wares and "business was good." A plus factor was that the Indianapolis folks increased the size of the booths without change in price, making for instant good business relationships. Philadelphia, Penna., site of the 1967 Convention, had workers present to rent booth space for next year; it was SOLD OUT before they left and they scurried home to try to arrange for more booths for the 16th National.

Souvenir programs were sold out and have become collectors' items; registration went smoothly, with no one ever waiting for a badge. Spectators alone on the final day totalled over 4,000.

Due to crowded conditions of all dancing floors on Saturday, the streets in front of the Coliseum were cleared and outdoor dancing took place from 7 until 11:30 P.M.

Some of the comments gratefully received by the working committees went like this:

Indianapolis Police Department: "We have never handled such a friendly, nice, courteous crowd as these happy square dancers have been. We have not had that first bit of trouble, not that first thing stolen and very few complaints."

And from the committees, headed by General Chairmen Floyd and Clare Lively: "We hope all the dancers and teacher-callers went home with a more determined effort to promote our hobby in four simple words—Square Dancing is Fun!"

Our thanks to Reed and Ruth Moody, Publicity Directors for the "15th" and to Gini Reed and Ray Castner of Square News in Indianapolis, for the information and pictures which make up this article.

Evening dancing in the Coliseum at the 15th National Convention in Indianapolis. Note the spotlighted caller and the predominance of the city's famed black and white checks in the dancers' costumes.
—Photo by Bob Batt





(More record reviews continued from page 6)

Note: At the time of the National Square Dance Convention each year, it seems that the record companies keep exceptionally busy with new releases. This year is no exception. You'll find more reviews than usual in this issue.

Choreographers: Herb and Velma Perry
Comment: Well played swinging music and a novelty two-step routine that is not difficult.

SUMMER ROMANCE — Flip side to the above.
Music: (Pete Lofthouse) — Piano, Drums, Bass, Guitar, Trombone
Choreographers: Art & Evelyn Johnson
Comment: Danceable music, frequent repeats and a routine that is not difficult.

MONTEREY — Windsor 4716
Music: (Windsor Orchestra) — Guitar, Flutes, Piano, Accordion, Saxophone, Bells, Drums, Bass
Choreographers: Pete and Ann Peterman
Comment: Very good medium tempo waltz music and a routine for experienced dancers.

TWILIGHT TIME — Flip side to the above.
Music: (Memo Bernabei) — Trumpet, Saxophone section, Guitar, Drums, Piano, Bass, Organ
Choreographers: Frank and Iris Gilbert
Comment: A full big band sound and a two-step routine for experienced dancers.

I LOVE YOU SO MUCH — Belco 219
Music: (Belco Rhythm Boys) — Organ, Guitar, Clarinet, Vibes, Saxophone, Bass, Drums
Choreographers: Bill and Pat Boone
Comment: A slow fox-trot for experienced dancers. The music is good.

PEOPLE WILL SAY WE'RE IN LOVE — Flip side to the above.
Music: (Belco Rhythm Boys) — Guitar, Saxophone, Rhythm Guitar, Vibes, Drums, Bass, Trumpet.
Choreographers: Eddie and Bobbie Reeves
Comment: Bouncy two-step music that is well played and an intermediate level routine.

SOMEONE — Grenn 14085
Music: (Al Russ) — Piano, Trumpet, Guitar, Saxophone, Drums, Bass
Choreographers: Bernie Tourigny and Jan Brunell
Comment: Good waltz music and a routine most dancers will enjoy.

LATIN LOUIE — Flip side to the above.
Music: (Al Russ) — Saxophone, Trumpets, Piano, Rhythm Devices and Drums, Bass
Choreographers: Al and Carmen Coutu
Comment: Unusual music (Jazz-Rhumba) and a routine for experienced dancers.

CAROLINA MORN — Grenn 14086
Music: (Al Russ) — Trumpet, Saxophones, Piano, Trombone, Drums, Bass
Choreographers: Ralph and Jeanette Kinnane
Comment: Exceptionally good music to the tune "Carolina in the Morning." Dance is interesting

and although the action is fast most dancers will enjoy it.

NEW LOVE — Flip side to the above.
Music: (Al Russ) — Violins, Guitar, Drums, Saxophones, Piano, Bass
Choreographers: Oscar and Frances Schwartz
Comment: A medium speed waltz with the usual Grenn fine music. The routine is not difficult.

GOOFUZ — Blue Star 1788
Music: (The Texans) — Piano, Guitar, Drums, Bass, Banjo
Choreographers: Manny and Jackie Amor
Comment: A novelty dance that is quite easy and fun to do.

MAMIE'S MIXER — Flip side to the above.
Music: (The Texans) — Piano, Guitar, Drums, Bass
Choreographers: Jerry and Mamie Helt
Comment: A very easy eight measure mixer.

SINGING CALL *

DENVER — Grenn 12082
Key: D **Tempo:** 128 **Range:** High HB
Caller: Ron Schneider **Low LB**
Music: Western 2/4 — Banjo, Accordion, Drums, Clarinet, Bells, Bass, Guitar
Synopsis: Complete call printed in Workshop.
Comment: A pleasant dance to call and interesting to dance. Good music. Rating: ☆☆☆

MY DARLING DIXIE LEE — Rockin "A" 1333
Key: C **Tempo:** 134 **Range:** High HC
Caller: Bill Wilson **Low LC**
Music: Western 2/4 — Violin, Guitar, Piano, Accordion, Drums, Bass
Synopsis: (Break) Bow — swing — promenade one half — Heads right and left thru — star thru — square thru — swing partner — allemande — promenade. (Figure) Heads — square thru — do sa do — ocean wave — swing thru — boys run — wheel and deal — swing corner — allemande — promenade.
Comment: Adequate music, interesting figures and a lively tempo. Rating: ☆+

FLOWERS ON THE WALL — Top 25122
Key: D Minor **Tempo:** 128 **Range:** High HC
Caller: Ray Bohn **Low LB**
Music: Standard 2/4 — Banjo, Trumpet, Clarinet, Drums, Bass, Piano
Synopsis: (Break) Allemande — walk by partner — right hand lady right — partner left — gents star right — allemande — bow — weave ring — do sa do — allemande — promenade — (Figure) Heads square thru — right and left thru — dive thru — square thru three quarter
(Please turn to page 52)

BIRTH of an ASSOCIATION

UNDER THE COOPERATIVE and dedicated leadership of two very active square dancers in the area of Schenectady, New York, 15 clubs formed the Capital District Square and Round Dance Association. Bob and Betty Proctor, with Glen Young and his wife, Connie, who is club caller for the Electric City Twirlers, organized the new group.

Twelve square dance clubs and three round dance groups now comprise the membership roster. Several other groups may qualify soon to participate as active member clubs. These clubs represent well over 1000 dancers and from their collective strength, the square dancing movement in the Capital District Area should receive a strong boost.

The First Step

On May 18, 1965, some 35 people got together to discuss the possibilities of forming some type of an association. The common incentive was to integrate the dance schedules for the coming season into one single pamphlet and publish a consolidated Dance Schedule for the entire 1965-1966 year.

Bob Proctor and Glen Young, convinced of the need, accepted the challenge and, with the support of their wives and several volunteers from other clubs than their own, set out to collect the reams of material on dates, times, halls and callers from the clubs in the area. On September 16, 1965, the completed Dance Schedules were delivered to all club representatives, listing dances to June 1, 1966.

We have printed many things, pro and con, about square dance associations in Sets in Order. When the urge comes to get together to organize — and promote — it is hard to resist, particularly with good, enthusiastic leadership. How one area worked out its association from the beginning is covered here as an example of one method of doing so. Editor

On November 4, 1965, Proctor was elected Chairman; Glen Young, Vice-Chairman, with Lillian Reiner as Secretary-Treasurer. These three individuals agreed to serve until such time as an official constitution could be drawn up and ratified by each club desiring to belong to such an association. Altho' there was still, at this point, no official organization, it was heartening to note that there had been 100% participation at each meeting by representatives of the clubs in the area.

Finally, on December 2, 1965, the name — The Capital District Square and Round Dance Assn. — was formally adopted. The Constitution Committee, previously appointed by Proctor, presented a proposed set of regulations and by-laws to be ratified by the clubs. On February 3, 1966, the constitution was ratified and on March 3, 1966, a slate of officers for the current year was presented and unanimously adopted. The officers, who will serve until February, 1967 are: Chairmen, Claude and Myra Perleberg; Vice Chairmen, Bob and Betsy Proctor; Recording Secretary, Ted and Verna Beck; Corresponding Secretary, Bill and Marion Van Buskirk; Treasurer, Art and Eileen Heggen.

Committees Appointed

One of Perleberg's first acts was to appoint three working committees to assemble and print dance schedules for the following: (a) Summer dances for June, July and August, 1966; (b) Regular dances for September 1966-June 1967; (c) Beginners' Classes starting September, 1966. The Youngs will again be responsible for the printing of the dance schedules, which will be available to every active couple of all member clubs.

Preliminary overtures have been received from EDSARDA (the New England dancers' organization) to consider some form of cooperation in the promotion of the 1967 New England Square Dance Convention scheduled for Pittsfield, Mass., near the Capital District area.

From the initial informal meeting in early 1965, the support and enthusiastic response of the dancers in the area were a stimulation to the leadership. There is evidence that the Capital District is growing in both quality and quantity of square and round dancers and callers and the young association hopes soon to be able to provide further cooperation with similar associations, as well as with the member clubs in the basic area.

STYLE SERIES:

A BIT OF THE TRADITIONAL SALLY GOODIN'

YOU MAY REMEMBER that we allowed ourselves to get carried away last month in trying to describe a variation of the traditional *lady round two, gent fall thru*. While we're still in the mood, we'd like to answer a letter which has been lying on the desk for some time asking for information on the traditional *Sally Goodin'* figure.

Back a number of years ago this caused quite a bit of controversy among the diehards from various parts of the country. You see, the dance *Sally Goodin'* depends upon name designations rather than numbers around a square. In some areas, the system goes like this: The active man's partner is called his *Taw* or *Ma*. The lady on his right is *Sally Goodin'*. The lady across the hall is the *Girl from Arkansas*. The lady on the left is *Ole Grandma* (or, *Your Mother-in-law*).

The arguments always arose over these last two designations. A strong contingent believed

that the opposite was *Grandma* and the lady on the left was always the *Girl from Arkansas*. However, be that as it may, we'll stick to the corner being *Grandma* and go through the simple dance one time with you.

First gent out to the right and turn Sally Goodin'.

Man number one leaves home and turns his right hand lady with a right forearm (1).

Now come back home and turn your Taw.

Man number one heads back home to turn his partner with a left arm round (2).

Go cross the hall — and turn that Gal from Arkansas.

The active man leaves home (3) and turns his opposite lady with a right forearm (4).

Now come back home and turn your Taw.

He leaves his opposite, returns home to turn his partner with a left forearm (5).

Now don't forget your old Grandma.

And then go home and turn your Taw.

The active man turns his corner with a right arm (6) and then returns home to turn his partner by the left.

That's the dance, more or less, as the old timers might remember it. However, if you look far enough, you'll always find variations to all of these old timers. We remember one time in Texas dancing with Herb Greggerson and enjoying *Sally Goodin'* with a Texas look.



Fundamentally, this is Sally Goodin' with a *do si do*. Couple number one leaves home (7) and while man number one turns lady number two, lady number one turns man number two (8). Then, both couples return home (9) to turn their own partner with a left (10). As man number one moves across the hall to turn the Girl from Arkansas (11), each of the other dancers in couples one, two and three turn their corner by the right (12) and then return home to turn their partner by the left (13).

At that point, as man number one heads to his corner to turn Ole Grandma, all dancers

would get into the act.

They'd turn their corner by the right (14), then return to turn their partner by the left (15). Today, if the dance were to be used it would probably end with a courtesy turn at that point. However, back in those days, and in Texas, it was just the start of a Texas *do si do* with a continual turning of partner left and corner right until the caller either got tired, changed his mind or got drafted into the army.

Sometime when you're just sitting around with a square of dancers and doing nothing, try out a bit of the traditional. It's fun.



CHEYENNE FRONTIER DAYS

features SQUARE DANCING

Saddle bronc riding at Cheyenne's Frontier Days.
—Photo by Bill Miranda



SQUARE DANCING can fit fine into many types of community celebrations, as the folks up in Cheyenne, Wyoming, have discovered. Cheyenne's "Frontier Days" program is one of the most famous of the West's celebrations, drawing visitors from long distances to witness the saddle bronc riding, calf roping, bulldogging feats of the cowboys and generally to get the feeling of the "Old West" brought up to date.

Street square dancing has been a part of the Cheyenne Frontier Days for several years but not until 1965 was there a full-fledged square dance in the modern manner. In the first place, there was not a large enough building in Cheyenne that was suitable for square dancing. The big Frontier Pavilion had a cement floor and besides it was usually used for other Frontier Days events.

As a member of the Cheyenne Promenaders and Shindiggers Clubs dancer C. C. Sherwood

wrote a letter to his Base Commander at Francis E. Warren Air Force Base where he was stationed, requesting permission to use the base Service Community Center for a square dance in the interests of Frontier Days. Permission was granted readily and the local Chamber of Commerce gave full support, providing square dance badges for the dancers. With some regional publicity and a lot of effort from the clubs' members, plus having a good hall for the dance, it turned out to be a huge success and the group was invited back for the 1966 Frontier Days whooperoo.

At the 1965 dance Jerry Haag and Beryl Main were the callers and dancers arrived from 13 other states besides Wyoming. Some 40 squares of dancers plus spectators were present.

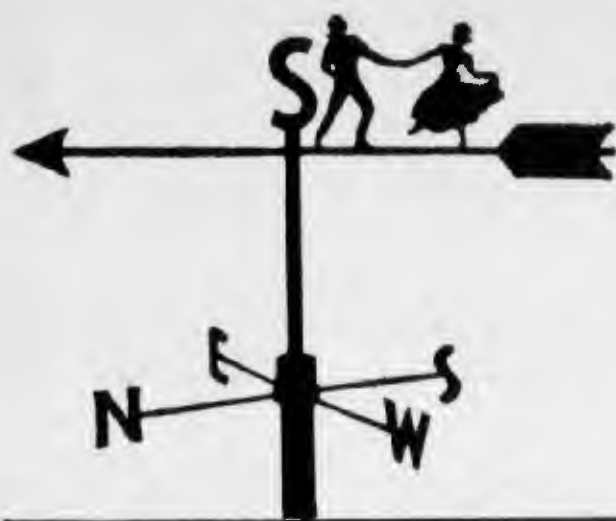
In 1966 the date was July 29, the dance again at the Air Force Base Community Center. Callers were Jerry Haag, Don Franklin and Chuck Raley.

In addition to the square dancing visiting dancers were invited to see the top-quality rodeo-ing, spectacular western parades with authentic old time wagons and carriages, variety shows in the arena, chuckwagon races, Indian dances—nine days and nights of carnival. Chuckwagon breakfasts were served free to all in downtown Cheyenne.

Dancers in communities which have yearly celebrations of some kind would do well to look into the possibility of including a night—or more—of square dancing during the festivities. This is a prime kind of spot to "showcase" the hobby and to let the townsfolks and visitors know what they, too, can learn and enjoy doing.

Beryl Main calls for dancers at Warren AFB during the Frontier Days celebration.





ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles, California 90048.

Texas

Arthur Leslie of Corpus Christi has been elected President of the Texas Round Dance Teachers Assn. and was installed during the San Antonio Round Dance Festival on June 11-12. Arthur and his wife Vee are instructors for the Two-by-Two Round Dance Club.

Stompin' Squares sponsored a Summer Stomp Teen Jamboree on June 18 in Lubbock. The program was in charge of teen callers. The club dances each third Saturday at the K. N. Clapp Party House with Eldred Parker calling.

The Lubbock Area Callers Assn. was organized recently with Joe Greer as President. Serving with him are Buddy Jones and Eldred Parker.

New Hampshire

The 4th Annual Common Pin Dance was held on July 30 on the green of the Newport Common. This is the yearly benefit to help a worthy local cause. Callers this year were Freddie Lust and Duaine Steinhoff and proceeds went to the Boy and Girl Scouts. A "fun badge," designed as a common pin, went to each dancer taking part. Host club was Man-orettes.

—Gordon Young

The Square Dance Weekend put on by the Chet Smiths is planned for Sept. 9-11 at Indian Cave Lodge, Lake Sunapee. Sixty couples may be accommodated. For information write to Smith at Bay Path Barn, Central St., Boylston Center, Mass.

New York

The Mohawk Valley Square Dance Assn. sponsored their 4th Annual Spring Festival in Utica on April 23. Over 375 couples danced to the calling of George Jabbusch, Art Harris, Frank Mayerske and Don Zents. Round dancing was led by the La Verne Reillys. The association has voted to change its name to Central New York S/D Assn., since it has grown beyond the Mohawk Valley area. —Herb Simpkins

New Jersey

Callers at the Hayloft in Asbury Park in

July were Al Aderente, Larry Dee, Glenn Cooke, Roy Keleigh and Jack Livingston.

—Meg Barr

Michigan

July 9 was the date of the Annual Seaway Festival Square Dance at Muskegon. Featured caller was Joel Pepper from California.

—Donala Brown

The Wyoming Rodeo Annual Square Dance on August 6 will feature Dub Perry as caller. It will take place at the Grand Valley National Guard Armory in Wyoming (near Grand Rapids). For information write Don Stolcenberg, 1451 Blanchard, S.W., Wyoming.

—"Toots" Wright

Cadillac hosted the Wally Byam Caravan Club international rally in June. Square dancing, a major part of the rally, opened with a Welcome Square Dance on June 18 with Wayne Anderson of the High Steppers Club as caller.

Nebraska

Summer dancing continues in Omaha. Various events include: Aug. 13, Wings & Swings at Offutt AFB; Aug. 14, Omaha Council at Sokol Hall; Aug. 20, Fairs & Squares at Commercial Hall; Aug. 27, Wings & Swings again. On September 11 the Omaha Council will meet at Sokol Hall and on Sept. 25 Merry Mixers will dance at Cooper Farm.

The 6th Mid-Central States Square Dance Convention and Nite Owl Dance will be held in the Civic Auditorium, Omaha, on October 22.

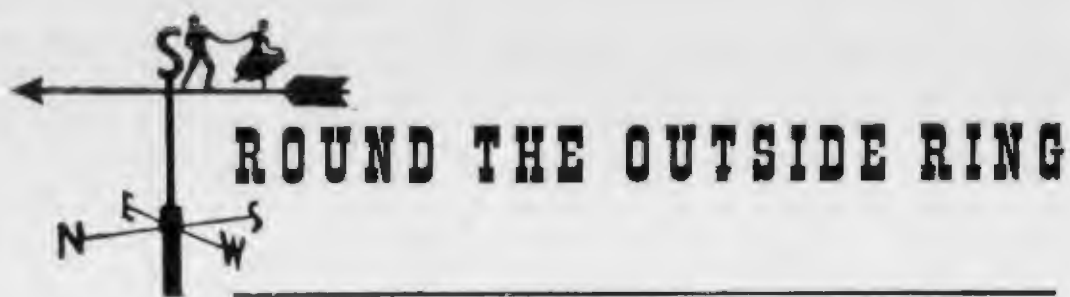
—Glenn Lapham

Indiana

The 16th Annual Michiana Callers Club Festival was held on April 30 in South Bend. With the departure of M/Sgt. (and caller) Paul Greer for overseas, Leonard Wells takes over the presidency of the Callers Club.

Missouri

Jim Copeland from the Washington, D.C., area called for the Wranglers Square Dance Club of Warrensburg on June 30. Copeland



has just retired from the Air Force and this was the first of his "civilian" calling engagements.
—*Jearldine Privette*

Wisconsin

Square Dancing was a part of Menonomie's Red Cedar Days Festival with dancing on June 24-26, on the Main Street and in Central School Gym. Callers were Ron Husby, Johnny Toth and Bob Holup.

Spring brought a flood of square dancers to La Crosse this year instead of high waters. Attendance at the Spring Fling on April 22-24 was up 70%. Dancers came from 10 states to square to Jerry Helt and Earl Johnston and round to the Paul Tinsleys.
—*Jean Sauer*

The 8th Wisconsin Square Dance Convention is planned for Aug. 19-21 in Whitewater at Wisconsin State University. Panels are an important part of the planning. Subjects to be covered include: Caller Dancer Relations; Teaching Techniques; Calling Techniques; Promotion of Square and Round Dancing; Teens & Sub Teens Teaching; Round Dance; Club Organization; Sound and the Caller. For further information contact Bud Stamm, Route 2, Box 185, Whitewater 53190. Telephone: (414) 495-2528.

Iowa

The Fort Madison Star Promenaders had the pleasure of dancing to their former club caller, Ken Anderson, on April 29 with 70 couples attending. The club was organized in the middle 1950's and welcomes all fellow square dancers to their Friday night dances. They dance at the K of C Hall, Fort Madison,

in the winter; in scenic Rodeo Park in the summertime.
—*Bill Weiler*

Washington

Appleatchee Square Dancers dance every Saturday night at the Clubhouse in Wenatchee. Guests are always welcome.
—*Loren Parker*

Utah

Heart of Utah Squares is a small but merry club. Calling for it are Merrit Bradley, Lester Hill and Bruce Brown. The 12th Annual Jamboree was held on July 30 in Manti, on the tennis courts. Two squares have just been graduated into the club.
—*Merle Dean Brown*

There is free dancing every Wednesday at the Liberty Park Grandstand in Salt Lake City all summer long. Also, on alternate Monday nights beginning June 30 (you figure it out), the Salt Lake Promenaders invite everyone to join them and their caller, Randy Stephens, at the Cottonwood Mall in Salt Lake City. For more information, call La Grande Asay, 255-4352, when in the area.

Idaho

IdaFed Tattler is the new title of the publication of the Idaho Federation of Square and Round Dance Clubs, Inc. Caller Ross Crispino came up with this new name for the expanded journal which includes editorial material, club news and information on coming events. Otto Grunthal of Lewiston is editor.

Colorado

Learn to Square Dance Week in Colorado has been set for September 11-17 and plans are in progress for "kick-off" dances in each area, publicity releases thruout the state.

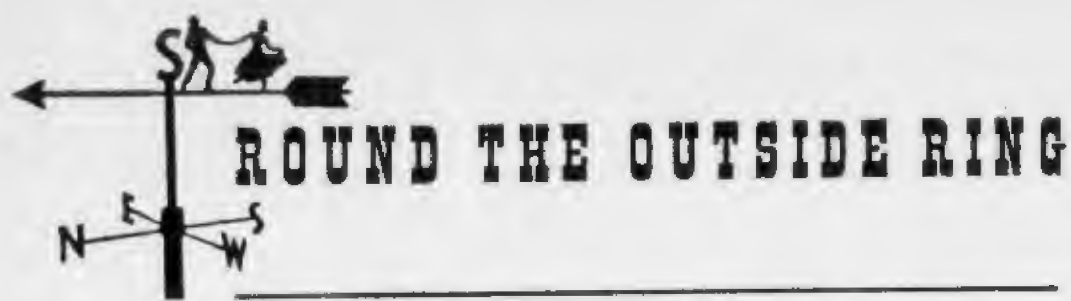
—*Jack Halfacre*

California

Associated Square Dancers of Superior California have elected Jerry (and Viola) Doud as



Heat got you down?
Take a look at this cool, cool couple. They were part of the float designed by Ripples and Waves of Houghton Lake, Mich., for the Tip-Up Town Parade last January. That's snow on the ground.



presidents for the coming year. Serving alongside will be Kirby Humble, Claude Heren, Teri Moore, Jim Satterfield and George Swanson. Ray Johnston is outgoing president.

D.C.P. (standing for Dancers, Callers, Publications) is a California organization which meets once monthly to discuss mutual problems. This liaison group is hosted by various associations which are members. In April South Coast Affiliated Callers hosted and in May the Callers Assn. of Southern California.

Square dancing's sweetheart, Harriette Blohm, was paid tribute at a dance at Sportsman's Park, Los Angeles, on June 12. M.C. was "Wild Bill" Foross and dancer Larry Neal sparkplugged the affair. Harriette, who is presently confined to a rest home in Burbank, has twice yearly been the "hostess with the mostes" in the Los Angeles area until ill health forced her to cancel her dancing activities. Each Christmas season she gave big dances at which hundreds of friends were her guests; at Easter time she kept open house at her Hollywood home. Harriette is a much-beloved square dance personality.

Sets in Step celebrated their 9th Anniversary with a South of the Border Dance called by Tom Dunegan and Vera Baerg in Eagle Rock on May 14. Special events at this gala included the drawing of the Grand Prize—a round trip for two to Mexico City! Second prize was a round trip for two to San Francisco! Both on Western Airlines.

The 13th California State Convention was held at the Orange Show Grounds in San Bernardino on May 6-8. Some 7000-plus dancers attended. A special space was provided for square dancing teens who also had their own party in the form of a breakfast. Mayor Al Ballard led the Grand March on Saturday night; the dance that night was followed by a barbecue with 1000 people attending. The parking lot of the show grounds held over 300 trailers occupied by square dancers for the weekend. Bill Barton was Chairman of the affair.

Dick and Peg Violet of Sepulveda, California, were the owners of the 1000th and 1001st badges to folks who have made the Aerial Tramway trip out of Palm Springs and danced on the mountain top. Presenting the badges are Norm Harrison, left, to Peg; Mrs. Harrison to Dick.
—Photo by Palm Springs Life

Mississippi

The 4th Annual Mississippi Gulf Coast Square Dance Festival is slated for Aug. 5-6 at the Edgewater Gulf Hotel, Biloxi.

Star Twirlers dance at the Edgewater Gulf Hotel, Biloxi, every Friday night—summer and winter. Call 863-2754 for information.

—Margaret Sidney

West Virginia

Thanksgiving weekend will see the opening of the 2nd Big H Square and Round Dance Festival. The dates are November 25-27 and the festival will be held at the State FFA and FHA Camp at Cedar Lakes near Ripley. Write Slim Hall, 611 Sand St., Ravenswood, for more information.

—Red Handley

Tennessee

Callers for the T.E.R.C. Square Dance Club in Kingsport during the months of September and October will be: Sept. 10, Bob Yerington; Sept. 24, Red Warrick; Oct. 8, Don Franklin; Oct. 22, Harold Bausch.

The Gatlinburg Square-Up took place at Gatlinburg on June 4 with Allen Tipton, Jim Dobbs, Hal Ham and Dan Williamson calling; Dick and Pat Whaley in charge of the rounds.

Kentucky

Regular Mountain and Western Style square dancing is featured at beautiful Natural Bridge State Park, near Slade, on Friday and Saturday nights thru September. A Mountain Style Square Dance Festival will be held at the park on September 2-3. Richard Jett is the park's square dance director.

Maryland

Belles 'n' Beaux dance every 1st and 3rd Friday in the air-conditioned Cotillion Room of the Cumberland Elks Lodge in Cumberland. Call 722-5057 for the latest word.



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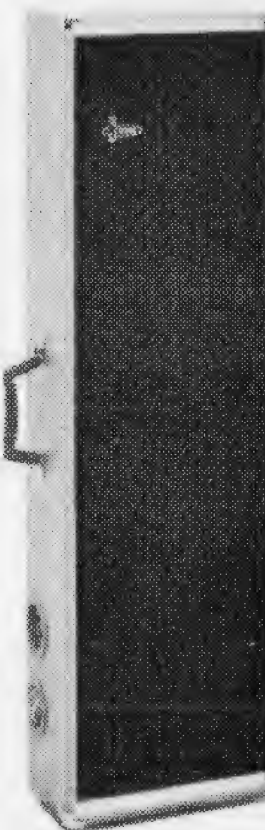
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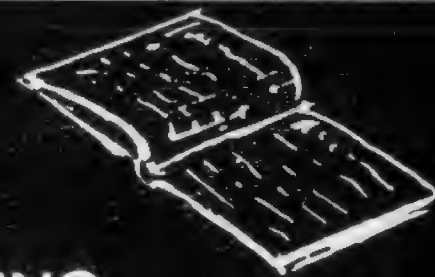
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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

August 1966

PAPPY SHAW, one time for an exhibition took the Danish figure "Little Man in a Fix" and from it developed the dance known as the Harlem Rosette. This month George Elliott uses the figure, which from a two-faced line of four has the end ladies moving forward under the arch made by the men's joined left hands and turning to join free hands in a four leaf clover or rosette figure.

**Go round and round with the pretty little thing
Take your gal to the right of the ring
and circle four**

**Head gents break and make two lines
Forward eight and back in time
Head couples California Twirl
Gents hook left go four in line
One full turn
Spread the line you're not thru yet
Girls duck under and face the set
And you all take a ride on the pretty rosette
Drop back now and circle four
Two ladies chain where you were before
Same four circle up four
Two ladies chain where you were before
Same four circle up four
Head gents break to an eight hand ring
And circle left with the dear little thing
Now a left allemande
Partners all a right and left grand**

**One and Three go forward and back
Same ladies chain
Turn the girl and roll away
Then star thru across the way
Circle four with the outside two
Head gents break and make two lines
Forward eight and back in time
Four men go forward and back
With the opposite man do sa do
Once around
Four girls center and star by the right
Same gents center hook a right elbow
and don't let go
Pick up your own an arm around
And star promenade go round the town
Spread the star you're not thru yet
Girls duck under and face the set
You all take a ride on the pretty rosette
Now drop back and circle four
Two ladies chain
Turn the girl and circle four
Two and four you drop the gate
Join up hands and circle up eight
Now a left allemande
Partner right a right and left grand**

**Forward eight and back to town
Four ladies chain one quarter round
Turn the girl to the inside track
Then one and three go forward and back
Same four make a right hand star
A right hand star in the middle of the hall
Come back by the left to your corners all
Pick up your corner an arm around
And star promenade go round the town
Spread the star you're not thru yet
The outside four duck under and face the set
You all take a ride on the big rosette
Now drop right back just like you are
Circle up eight but not too far
Now swing the gal that's nearest you
Then allemande left like you always do
Partners all a right and left grand**

**One and three go forward and back
Same ladies chain
Turn the girl like you always do
One and three star thru then pass thru
And circle four with the outside two
Allemande left and a right to your girl
A wagon wheel and you make it whirl
Make a wagon wheel with the pretty little girl
Spread the wheel you're not thru yet
Girls duck under and face the set
And take a little ride on the pretty rosette
Gents drop both hands and two ladies chain
Now turn the girl circle four
Head gents break and make that line
Forward eight and back in time
Now a right and left thru across from you
And two ladies chain across
And chain right back
Same ladies lead a dixie chain
Girls left and boys right
Find old corner and left allemande
Partner right a right and left grand**

**One and three go forward and back
Stand back to back with your partner do
Separate go round two
Now pass your own and go round two more
Then pass your own at home
Keep going and circle four with the two you meet
Allemande left and a right to your girl
A wagon wheel and you make it whirl
Make a wagon wheel with the pretty little girl
Spread the wheel you're not thru yet
Girls duck under and face the set
You all take a ride on the pretty rosette
Gents drop both hands and two ladies chain
Now circle four
Side gents back to an eight hand ring
And circle left with the dear little thing
Now whirl away go right and left grand**

(One more Elliott, next page, please)

(One more Elliott)

Allemande left and a right to your girl
A wagon wheel and you make it whirl
Make a wagon wheel with the pretty little girl
Spread the wheel you're not thru yet
Girls duck under and face the set
You all take a ride on the pretty rosette
Don't let go
Raise your arms — turn inside out
Circle left the pretty side out
Break with the left pull the right girl under
Now swing your original partner
Then all allemande left

TURN THROUGH SMOOTHIES

By Zelma McDaniel, San Angelo, Texas

#1

Heads wheel around
Right and left through
Turn through, bend the line
Turn through, bend the line
Cross trail to a left allemande

#2

Heads wheel around
Pass through, wheel and deal, centers left turn
through
Spin the top with the outside two
Pass through, wheel and deal, centers left turn
through
Spin the top with the outside two
Square through, Allemande left.

SINGING CALL *

LET THE REST OF THE WORLD GO BY

By Andy Andrus, Port Arthur, Texas

Record: Blue Star 1784, Flip Instrumental with
Andy Andrus

OPENER, BREAK, ENDING

Join hands make a ring and circle left go round
Allemande left your corner, come back and
do sa do

The gents star left, it's once around you go
Turn your partner by the right, allemande that
corner girl,

Then you'll weave around that ring, it's in and
out you go,

When you meet that lady, promenade,
With someone like you, a pal good and true,
I'll let the rest of the world go by.

FIGURE

The head two ladies chain, and turn that girl
of mine

One and three lead to the right and circle to a line
Without a stop pass thru and then you wheel and
deal

A double pass thru, do a clover leaf you do
Center four square thru, three quarters round
you do

Swing that corner lady, promenade
In our sweet little nest, somewhere in the west
We'll let the rest of the world go by.

(PROMENADE PATTERN FOR FIGURE)

We'll find perfect peace, where joys never cease
And let the rest of the world go by.

SKIPPY LOU

By Gene Pearson, Groves, Texas

Four ladies chain, turn 'em on around
Head two go right and left thru
Then lead to the right and circle up four
Head gents break make a line of four
Pass thru, wheel and deal, double pass thru,
First couple go right, Next one left
Square thru the first ole two, four hands,
Give a right to the next wrong way thar,
Gents back in a left hand star, Shoot the star
Skip one girl, allemande left.

GIVE IT A TRY

By F/L (Arch) Erickson, Greenwood, N.S., Canada

Allemande left to an allemande thar
Go right and left and form a star
Get along guys in a back up star
Shoot that star with a full turn round
New corner right make a wrong way thar
Move along but not too far
Swing thru, swing right girls swing half and
balance
Shoot the star and swat the flea
Hold right on for a left allemande.

SINGING CALL *

RAGGIN' A CALL

By Bob Van Antwerp, Long Beach, California

Record: Windsor 4856, Flip Instrumental with
Bob Van Antwerp

OPENER, BREAK, ENDING

Four ladies promenade inside of the ring
Let's box the gnat and give your man a swing
All join hands and circle left you know
An allemande left and weave around you go
(Weave) in and out around the ring until you meet
your maid

(You) Docey once around then you all promenade
You gotta take her dancing in a square dance hall
Don't you know she loves a ragtime call

FIGURE

Heads (sides) square thru, but not too far
And with the sides (heads) a right hand star
Heads (sides) star left the center once around
you go

Your corner Do-sa-do and it's once around you
know

Swing thru and then, men swing left again
(or men trade)

Swing that corner lady and you promenade
the ring

You gotta dance your lady to a square dance call
Or you might as well not dance'er at all.

SEQUENCE: Figure twice for heads — Break —
Figure twice for sides — Ending

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

THE BLYTHE-ER

By Fred Bailey, No. Las Vegas, Nevada

Head two ladies chain to the right
Turn 'em around, hug 'em up tight
Walk all around new corner maid
Come back one and promenade
Promenade but don't slow down
Two and four wheel around
Right and left thru go two by two
Two ladies chain when you get thru
Cross trail thru
U turn back
Star thru across the track
Eight chain thru, go across the land
Meet that couple and star thru
Forward eight and back with you
Fold the centers
Square thru
Three quarter around and watch it, man
Count to three
Left allemande

STINKER #2

By Tom Miller, San Luis Obispo, California

Head two couples right and left thru
Star thru, pass thru
Centers in make a line
Ends Trade, wheel and deal
Girls square thru three quarter around
With the men star thru
All eight circulate, wheel and deal
Left allemande.

IT'S FUN

By Ed Fraidenburg, Flint, Michigan

Four ladies chain across
Couples one and two half sashay
The heads square thru
Four hands you do
Now square thru the outside two
Go out and back
Bend the line and circle up eight
One lady with a man on her left
Do a half sashay
Now two ladies do a half sashay
Three ladies half sashay
Allemande left just one maid
Come back one and promenade
One and two wheel around
Right and left thru the couple you found
Now the same four circle four
Side men break and line up four
Do a right and left thru
Then cross trail
Left allemande, etc.

MACNOMER

By "Mac" McCullar, San Luis Obispo, California

One and three star thru — pass thru — right and left thru
Star thru — pass thru — cast off three quarters
Go forward eight and back with me
End ladies chain diagonally
All four men go across from you
Swing that girl and when you're thru
Back right out and make a ring
Circle to left — left allemande.

SOOO ...

By Bob Kirkland, San Bruno, California

Two and four right and left thru
Side ladies chain
One and three right, circle to a line
Star thru, right and left thru
Dixie Spin
Left swing thru
Left allemande

FOLD A BOY—GIRL

By Dick Kenyon, Lansing, Michigan

Heads right, circle up four
Head gents break to a line of four
Forward eight, back with you
Square thru three quarter
California twirl
Right and left thru
Star thru
Right and left thru
Star thru, pass thru
California twirl
Forward eight, back, then pass thru
Fold a boy, star thru
Fold a girl, star thru
Bend the line
Cross trail thru
Left allemande

SINGING CALL*

BY THE SEA

By Herb Keys, Swarthmore, Pennsylvania

Record: Top 25124, Flip Instrumental with

Herb Keys

OPENER, BREAK, ENDING

Allemande left your corner, we'll do the grand sashay

Do sa do, go full around, right hand pull her by
See saw round the next one, give a left and pull by

Do sa do with the next girl, give a right and pull by

See saw round the next one give a left hand pull by

Do sa do the next one and to your corner fly

Allemande left this corner maid, come back one and promenade

Down by the beautiful sea.

FIGURE

One and three square thru

Two and four (do a frontier whirl)

Centers in and cast off three quarter round the world

Pass thru and wheel and deal

Double pass thru

Girls go left, the men go right,

Star thru and the center two square thru three quarter

Swing that corner maid

Allemande left new corner, come back and promenade

Promenade this brand new honey, take her to the place that's sunny

Down by, by the beautiful sea

SEQUENCE: Opener, Figure twice heads, Break, Figure twice sides, Ending.

'S WONDERFUL

By Ann 'n' Andy Handy, Cleveland, Ohio

Record: Hi-Hat 828

Position: Open-Facing for Intro, Semi-Closed facing LOD for Dance.

Footwork: Opposite, Directions for M except when noted.

Intro: Wait; Wait; Apart, —, Point, —; Together, —, Touch (to SCP), —;

In OPEN-FACING pos wait 2 meas; Step apart on L, hold 1 ct, point R twd partner, hold 1 ct; Step together on R, hold 1 ct, touch L while blending to SEMI-CLOSED pos facing LOD, hold 1 ct;

Meas

1-4 (SCP) Fwd Two-Step; Fwd Two-Step; (Hitch) Fwd, Close, Back, —; Back, Close, Fwd, —;

In SEMI-CLOSED pos do 2 fwd two-steps LOD: Step fwd L, close R to L, step bwd on L, hold 1 ct; Step bwd on R, close L to R, step fwd on R, hold 1 ct;

5-8 Fwd, —, Face, —; (CP) Turn Two-Step; Turn Two-Step; Twirl, —, 2, —;

Still in SEMI-CLOSED pos do 2 slow steps LOD (L, —, R, —) turning to face partner to blend to CLOSED pos M's back to COH; Do 2 turning two-steps progressing LOD and end in SEMI-CLOSED pos facing LOD: M walks fwd LOD 2 slow steps (L, —, R, —) as W does a R face twirl in 2 steps to end in SEMI-CLOSED pos facing LOD;

9-12 (SCP) Fwd Two-Step; Fwd Two-Step; (Hitch) Fwd, Close, Back, —; Back, Close, Fwd, —;

Repeat action of Meas 1 thru 4.

13-16 Fwd, —, Face, —; (CP) Turn Two-Step; Turn Two-Step; Twirl, —, 2, — (Bfly);

Repeat action of Meas 5 thru 8 except end in BUTTERFLY pos M's back to COH.

17-20 Swd Two-Step (to Open); Fwd Two-Step (to Bfly); (Scissors) Side, Close, Cross (Thru), —; Side, Close, Cross (Thru to CP), —;

In BUTTERFLY pos do a swd two-step LOD turning to face LOD in OPEN pos on last count; Do 1 fwd two-step LOD turning to momentary BUTTERFLY pos on last count; Step swd LOD on L, close R to L, cross thru on L twd RLOD (both XIF) to take LEFT-OPEN position facing RLOD, hold 1 ct; Retaining M's L and W's R hand-hold face partner and step swd R (RLOD), close L to R, cross thru on R twd LOD (both XIF) to CLOSED pos M's back COH, hold 1 ct;

21-24 (Box) Side, Close, Fwd, —; (Scissors) Side, Close, Cross (Thru), —; (Circle) Away Two-Step; (Circle) Together Two-Step (to Bfly-Bjo);

In CLOSED pos step swd L, close R to L, step fwd L, hold 1 ct; Step swd (RLOD) on R, close L to R, cross thru on R (both XIF) twd LOD to take momentary SEMI-CLOSED pos facing LOD, hold 1 ct; Do a

solo circle away from partner (M L face, W R face) in 1 two-step; Continuing the circle return to partner in another two-step and blend to BANJO BUTTERFLY position facing diag LOD and wall;

25-28 Bal Fwd, —, Apart, —; Apart, Close, Together (to Bfly-Scar); Change Sides, —, 2, (to L-Open) —; Fwd Two-Step (to Bfly-Scar);

In BUTTERFLY-BANJO pos step fwd L (both step fwd), hold 1 ct, step slightly apart on R (both step bwd), hold 1 ct (keep both hands joined); Take another short step apart on L (to near arm's length), close R to L, step twd partner on L while turning to BUTTERFLY-SIDECAR pos facing diag RLOD and wall, hold 1 ct; Change sides under M's L and W's R hands in 2 slow steps (R, —, L, —) turning to face LOD in LEFT-OPEN pos; In LEFT-OPEN pos starting M's R do 1 fwd two-step LOD blending to BUTTERFLY-SIDECAR pos facing diag LOD and COH;

29-32 Bal Fwd, —, Apart, —; Apart, Close, Together (to Bfly-Bjo), —; Change Sides, —, 2 (to Open) —; Fwd Two-Step;

In BUTTERFLY-SIDECAR pos step fwd L (both step fwd), hold 1 ct, step slightly apart on R with both hands joined, hold 1 ct; Again step apart on L, close R to L, step twd partner on L while turning to BUTTERFLY-BANJO pos facing RLOD and COH (more twd COH), hold 1 ct; Change sides under M's R and W's L hands in 2 slow steps (R, —, L, —) turning to face LOD in OPEN pos; In OPEN pos starting M's R do 1 fwd two-step LOD blending to SEMI-CLOSED pos;

DANCE GOES THRU THREE TIMES

Ending: Roll LOD, 2, 3, (to Open) Point Fwd;

In 3 steps roll LOD (M L face, W R face) 1 full turn to again face LOD in OPEN pos then point R toe twd LOD (W point L) as music ends . . . SMILE!

A LITTLE DIFFERENT

JERE

By Ed and Claire Greer, Palm Springs, California

Record: Sets in Order 3156

Position: Intro — Open Facing, M's Bk to COH, Dance — Semi-Closed

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 Wait; Wait; Apart, —, Point, —; Together, —, Touch, — (to SCP);

In OPEN-FACING pos (M's back to COH) wait 2 meas: M steps back on L, —, point R twd ptr, —; Step fwd — together on R into SEMI-CLOSED pos, —, touch L to R, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Cut, 2, Fwd, —; Cut, 2, Fwd, —;

In SCP facing LOD starting with M's L do two fwd two-steps; Do quick 2 ct rocking-cut step L fwd in front of R, recover back

on R, step fwd L, —; Repeat action of meas 3 except with R fwd in front of L, recover back on L, step fwd R, —; (some progression on meas 3 and 4).

5-8 Rock Fwd, —, Rec, —; Wheel 1/2 (CCW), 2, 3, —; Rock Fwd, —, Rec, —; Wheel 1/2 (CW), 2, 3, — (to SCP);

In SCP do slow fwd rock on L, —, recover back on R, —; Maintaining SCP do quick L face wheel 1/2 turn, M steps bwd on L to start his L face turn in place, then takes quick R, L in place to finish turn, (while W runs fwd twd COH and around in 3 steps R,L,R) to end in SCP facing RLOD; Do slow fwd rock on R twd RLOD, —, recover back on L, —; In SCP do quick R face wheel (CW) reversing direction of meas 6 M steps bwd on R to start his R face spot turn, then L,R in place (W runs bwd L,R,L) ending SCP facing LOD.

9-12 Fwd Two-Step; Fwd Two-Step; Cut, 2, Fwd, —; Cut, 2, Fwd, —;
Repeat action of meas 1-4

13-16 Rock Fwd, —, Rec, —; Wheel 1/2 (CCW), 2, 3, —; Rock Fwd, —, Rec, —; Wheel 1/2 (CW), 2, 3, — (to Bfly);

Repeat action of meas 5-8 except final wheel ends in BUTTERFLY pos M's bk to COH.

PART B

17-20 Side, Close, Side, Touch; Side, Close, Side, Touch; (Hitch) Apart, Close, Fwd, —; Wheel 1/2 (CW), 2, 3, —;

In BUTTERFLY pos do swd two-step side L twd LOD, close R, side L, touch R; Repeat twd RLOD starting with R ft; Keeping both hands joined do quick "APART HITCH" M steps back twd COH on L, close R to L, fwd with short L step, — (W back twd wall on R, close L to R, fwd with R, —); Quick 3 step 1/2 R face wheel in BUTTERFLY pos but with arms fully extended pulling away from ptr — M runs fwd R,L,R, twd wall and around ptr ending in BUTTERFLY pos M's back to wall.

21-24 Side, Close, Side, Touch; Side, Close, Side, Touch; (Hitch) Apart, Close, Fwd, —; Wheel 1/2 (CW), 2, 3, —;

Repeat action of meas 17-20 in BUTTERFLY pos starting the swd two-step twd RLOD with M's back to wall, ending in BUTTERFLY pos M's back to COH.

25-28 Rock Fwd, Bk, Fwd/Turn, —; (Bk to Bk) Fwd, Bk, Fwd/Face, —; Fwd, Bk, Fwd/Turn, —; Fwd, Bk, Fwd/Face, — (to SCP);

Starting from BUTTERFLY pos M's back to COH quick rock fwd on L twd LOD, as you recover back on R, release lead hands into OPEN pos, step fwd on L turning partially back-to-back same hands joined, —; In BACK to BACK pos rock fwd LOD on R, recover back on L, step fwd LOD on R turning R face to face partner, —; Repeat action of meas 25-26 ending in SEMI-CLOSED pos facing LOD: (Meas 25-28 has some progression on

fwd/turning step of each meas).

29-32 Fwd Two-Step; Fwd Two-Step; (SCIS) Side, Close, Thru, —; Side, Close, Thru, — (to SCP);

In SEMI-CLOSED pos do two fwd two-steps (face ptr on last ct of second two-step): Releasing M's R and W's L hand hold do a SCISSORS THRU — step swd twd LOD on L, close R, step thru (or across) in front on L, — (W XIF also) into L OPEN pos diag twd ptr and RLOD; Do another SCISSORS THRU — swd twd RLOD on R, close L, step thru on R (W XIF also) into SEMI-CLOSED pos facing LOD.

DANCE GOES THRU TWICE — Second time finish meas 32 in BUTTERFLY pos M's back to COH.

Ending: **Side, Close, Side, Close; Apart, —, Point, —;**

In BUTTERFLY pos step quickly swd twd LOD on L, close R, swd L, close R; Slowly step apart M twd COH on L, —, point R twd ptr, — changing hand hold to M's R and W's L.

NOT DIFFICULT

MONTEREY

By Pete and Ann Peterman, Fort Worth, Texas

Record: Windsor 4716

Position: Intro — Closed Pos M's back to COH, Dance — Closed Pos M facing RLOD.

Footwork: Opposite throughout, Directions for M unless indicated.

Meas INTRODUCTION

1-4 Wait; Wait; (Whisk) Fwd, Side (to SCP), Hook; Manuv, 2, 3 (to CP);

In CLOSED pos M's back to COH wait 2 meas: Step fwd twd wall on L, step swd RLOD on R assuming SEMI-CLOSED pos, hook L close in back of R rising momentarily on toes of feet transfer weight to M's L and W's R; manuv to CLOSED pos M facing RLOD by stepping through and around on R, swd on L, close R to L;

DANCE

1-4 (R) Waltz Turn; (R) Waltz Turn (to CP); (1/2 Box) Fwd, Side, Close (to SCP); Manuv, 2, 3 (to CP);

In CLOSED pos starting bwd in LOD on M's L do 2 RF turning waltzes prog LOD to end in CLOSED pos M's back to COH: Step fwd twd wall on L, swd twd RLOD on R, close L to R assuming SEMI-CLOSED pos facing LOD; maneuver to CLOSED pos M facing RLOD by stepping through and around on R, swd on L, close R to L;

5-8 (R) Waltz Turn; (R) Waltz Turn (to CP); (1/2 Box) Fwd, Side, Close (to SCP); Thru, Side (to Face), CLOSE (to CP);

Repeat action of meas 1-3: step thru in LOD on R, step swd LOD on L to face ptr in CLOSED pos M's back to COH, close R to L;

9-12 (Vine) Side, Behind, Side; Thru (to SCP), Flare, —; Back, Side, Thru (to Rev. SCP); Side (to Face), Draw, Tch;

Step swd twd LOD on L, step RXIB of L (W XIB), step swd twd LOD on L; step R thru twd LOD to SEMI-CLOSED pos, flare L fwd in LOD then out and around twd RLOD for 2 cts; step L bwd twd RLOD, step R swd twd RLOD turning in to face ptr, step L thru twd RLOD to a momentary REVERSED SEMI-CLOSED pos; step R swd twd RLOD turning to face ptr in CLOSED pos M's back to COH, draw L to R, hold drawing ft in tch pos for 1 ct;

13-16 Dip In, —, —; Pivot, 2, 3; Twirl, 2, 3 (to SCP); Pickup, 2, 3 (to mod. CP);

In CLOSED pos dip bwd twd COH on L, hold for 2 cts; starting M's R one $\frac{3}{4}$ RF couple pivot in 3 steps to end M facing LOD; starting M's L one waltz fwd in LOD as W twirls RF in 3 steps under joined M's L and W's R hands to end in SEMI-CLOSED pos facing LOD; Starting M's R one waltz fwd in LOD in 3 short steps as he leads the W to a modified CLOSED pos preparatory to blend to SIDECAR pos for action of next meas (W steps fwd and around on L, swd on R, close L to R);

17-20 Twinkle Out, 2, 3 (to Bjo); Twinkle In, 2, 3 (to Scar); Rock Fwd, Recover, Side (to Bjo); Around, 2, 3 (to mod CP);

One 3 ct twinkle moving diag twd wall and prog LOD starting M's L XIF (W XIB), step swd on R, close L to R turning to BANJO pos; one 3 ct twinkle moving diag twd COH and prog LOD starting M's RXIF (W XIB), step side on L, close R to L turning to SIDECAR pos; starting M's L rock fwd diag twd wall and LOD, recover in place on R, short step side on L to SNUG BANJO pos M facing diag wall and LOD (W rock bwd diag to wall and LOD on R, side on L, fwd on R to SNUG BANJO pos facing diag to COH and RLOD); In 3 steps (RLR) move CW around ptr to end in a modified CLOSED pos preparatory to blend to SIDECAR pos for action of next meas;

21-24 Twinkle Out, 2, 3 (to Bjo); Twinkle In, 2, 3 (to Scar); Rock Fwd, Recover, Side (to Bjo); Around, 2, 3 (to CP);

Repeat action of meas 17-20 except to end in CLOSED pos M's back to COH.

25-28 Step (to OP), Swing/Turn, —; Side (Bk to Bk), Tch, —; (Circle Around) Waltz, 2, 3 (to L-OP); (Circle Tog) Waltz, 2, 3 (to CP);
Step fwd LOD on L to OPEN pos, swing R fwd while rising slightly on the ball of L, hold 1 ct; step swd twd LOD on R turning $\frac{1}{4}$ LF (W $\frac{1}{4}$ RF) to a BACK TO BACK pos M facing COH (W facing wall), touch L to R, hold 1 ct; change joined hands to M's L and W's R and starting M's L one waltz circling fwd and around to face RLOD in L OPEN Pos; starting M's R one waltz continuing turn circle tog to ptr to end in CLOSED pos M's back to COH;

29-32 Step (to SCP), Swing/Turn, —; Thru, Side (to Face), CLOSE (to CP); (Whisk) Fwd,

Side (to SCP); Hook; Manuv, 2, 3 (to CP);
In CLOSED pos step fwd in LOD on L to SEMI-CLOSED pos, swing R fwd while rising slightly on ball of L, hold 1 ct; step thru twd LOD on R, step swd LOD on L to face ptr in CLOSED pos M's back to COH, close R to L; Repeat action of Intro meas 3-4.

PERFORM ENTIRE ROUTINE FOR TOTAL OF 2 TIMES.

Ending:

1-2 (R) Waltz Turn; Twirl, 2, 3; Acknowledge.
Repeat action dance meas 1; M walks fwd LOD (RLR) as W twirls RF in 3 steps under joined M's L and W's R hands; change hands step apart from ptr on L, point R to ack.

ZERO #2

By Mark Bates, El Cerrito, California

**Heads lead right circle to a line
Center four square thru four hands
Ends star twirl, centers in
Cast off three quarters . . . zero to a line of four**

DIXIELATE #1

By Bob Baxter, Long Beach, California

**One and three out to the right, circle four
Head gents break, line up four
Ladies lead Dixie style to an Ocean wave
Girls circulate, men turn back
Bend the line, ladies lead Dixie Style
Ocean wave, girls circulate,
Men turn back, bend the line
Right and left thru, crosstrail
Allemande left**

DIXIELATE #2

By Bob Baxter, Long Beach, California

**Two and four right and left thru
Same ladies lead with a Dixie Style
Ocean Wave, step ahead, circle four
Side gents break, line up four
Bend the line, two ladies chain
Same ladies lead Dixie Style to an
Ocean Wave, girls circulate
Allemande left.**

CONTRA CORNER

CAMPTOWN HORNPIPE

Suggested music: FD MH-173
1, 3, 5, etc. active but do NOT cross over
Down the outside down you go
(4 meas)
Turn around and come right back
(4 meas)
Down the center with your own
(4 meas)
Wheel around and the OTHER way home
(4 meas)
Cast off, and the ladies chain
(4 meas)
Chain the ladies back again
(4 meas)
Now balance and swing your own
(8 meas)

EXPERIMENTAL DRILLS

Here are some examples of Ripple the Wave by the originator, Royce Waugh of Cuyahoga Falls, Ohio. The description is on page 60.

Head two ladies chain across
Turn them around don't get lost
Heads to the right and circle four
Head men break to a line of four
Pass thru and wheel and deal
Center two pass thru
Do sa do the outside two
Make an ocean wave
Side men ripple the wave
Head ladies ripple the wave
Swing thru and the girls trade
Right and left thru . . . dive thru
Square thru three quarters . . .
Left allemande.

Head two couples bow and swing
Promenade just half the ring
Down the middle a right and left thru
Do sa do in the middle you two
Make an ocean wave, don't misbehave
Number one man ripple the wave
Number three lady ripple the wave
Swing thru . . . and the girls trade
Star thru . . . pass thru . . .
Do sa do the outside two
Make an ocean wave . . . rock it son
Side men ripple the wave
Head ladies ripple the wave
Swing thru and the girls trade
Swing thru now the boys run
Wheel and deal . . . face those two
Dive thru . . . star thru . . . Crosstrail . . .
Left allemande

Heads to the right and circle four
Break right out in a line of four
Pass thru and wheel and deal
Center two pass thru
Do sa do the outside two
Make an ocean wave
Head men ripple the wave
Side ladies ripple the wave
Men trade and star thru
Bend the line . . . Cross trail . . .
Left allemande.

One and three slide thru and a quarter more
Star thru . . . do sa do the outside two
Make an ocean wave don't rant and rave
Head men ripple the wave
Side ladies ripple the wave
Spin the top and the girls trade
Do a right and left thru . . . turn 'em too
Spin the top and when you do
Head ladies ripple the wave
Head men ripple the wave
Now spin the top and the men trade
Spin the top once more you do
Right and left thru and turn 'em too
Dive thru square thru three quarters round
There's the corner left allemande.

One and three square thru, do sa do the
outside two
Head men ripple the wave, don't hesitate
All eight circulate, balance forward, back with you
Watch it close — just slide thru
If you can . . . star thru
The others turn back and star thru
Substitute and Pass thru, there's the corner . . .
left allemande

Four ladies chain and grand chain four
Heads to the right and circle four
Head men break and make a line
Star thru, do sa do make an ocean wave
Head men ripple the wave, eight circulate
And swing thru, men trade
You're facing out, so wheel and deal
Face your partner, star thru
Substitute and double pass thru
First go left, next go right
Right and left thru say she's all right
Crosstrail thru and stick out a hand
There's the corner . . . left allemande.

Head two ladies chain you do
Head two couples swing star thru
Circle half dive thru, pass thru
Do sa do the outside two make an ocean wave
Head men ripple the wave, side ladies ripple
the wave
Spin the top and the girls trade
Right and left thru, do sa do same old two
Make an ocean wave, don't goof it pop
Spin the top head ladies ripple the wave
Head men ripple the wave
Spin the top and men trade
Now spin the top go right and left thru
Dive thru . . . square thru three quarters
To the corner girl left allemande.

Head two couples do sa do, make an ocean wave
Rock it up and back
Number one man ripple the wave
Number three lady ripple the wave
Swing thru and the girls trade
Right and left thru — zero

One and three right and left thru
Two ladies chain across you do
Slide thru . . . swap around
Crosstrail thru and you turn back
Dive thru . . . square thru
Five hands in the middle you do
Do sa do make an ocean wave
Double eight circulate
Swing thru and the girls trade
Swing thru and the boys trade
Head men ripple the wave
Side ladies ripple the wave
Swing thru and the girls trade
Right and left thru
Dive thru . . . substitute
Square thru three quarters
To the corner . . . left allemande.

(More on Ripple the Wave)

Heads to the right and circle four, head men
break and line up four
Girls, make a "U" turn back an ocean wave,
you're doin' great
Just the ends circulate, head men ripple the wave
Swing right, swing left, swing right you do
Right and left thru, turn her too
Square thru, here's the deal
You're facing out, so wheel and deal
Double pass thru, don't take all nite
First go left, next one right
Dixie chain with those in sight
Girls turn back . . . left allemande.

And here are three more by Dan Schmelzer, of
Torrance, California.

RIPPLE THE LINE INTERMEDIATE

Heads half square thru
Do sa do to an ocean wave
Head men ripple the line
Side girls ripple the line
Swing thru, Right and left thru
Star thru — pass thru
Wheel and deal — Substitute
Square thru three quarter —
Allemande left.

RIPPLE THE LINE & PEEL OFF

Heads square thru four hands
Do sa do to an ocean wave
Head men ripple the line
Side girls ripple the line
Head ladies ripple the line
Side men ripple the line
Right and left thru
Star thru — pass thru
Wheel and deal
Double pass thru
Peel off to a line of four
Star thru
Peel off to line of four
Pass thru — Wheel and Deal
Men pass thru, guess who,
Allemande.

RIPPLE THE LINE FROM PROMENADE

Promenade — don't slow down
Heads wheel around — star thru
Do sa do to an ocean wave
Head men ripple the line
Head women ripple the line
Side women ripple the line
Side men ripple the line
Right and left thru
Pass thru
Left allemande

BREAK

By Ray Vierra, Concord, California

Head ladies chain across
Same two slide thru, pass thru
Circle four, head gent break line up four
Right and left thru, slide thru
Pass thru, allemande left

COUNT DOWN

By Don DuBois, Portland, Oregon

One and three square thru
Five hands around the count is five
Separate go round one
Into the middle and square thru
Four hands around the count is four
Separate go round one
Into the middle and square thru
The count is three
Do sa do the outside two
Half square thru the count is two
One to the next and square thru
One hand — left allemande
Then blast off in a right and left grand

AN OUTING

By "Sparky" Sparks, Clearlake Highlands, Calif.

Heads right circle up four
Head gents break to line of four
Up to middle, back you reet
Pass thru, then wheel and deal
Double pass thru, first go left
Next right, right and left thru
The first old two, turn your Sue
Square thru, count four hands you do
When you're thru, centers TRADE
Centers in, cast off three quarter
Square thru across from you
Count four hands around you do
When you're thru, outside four TRADE
Do a Dixie Daisy, right pull by
Left turn half, right pull by
Centers out, bend the line
Left allemande

SINGING CALL*

DENVER

By Ron Schneider, Olmsted Falls, Ohio

Record: Grenn 12082, Flip Instrumental with
Ron Schneider

OPENER, BREAK, ENDING

Head two gents take your corner up and back now
Square through four hands around that track
Split two around one make a line
Bend the line go up and back
Star thru, square thru three hands
Left allemands the corner, oh do a do-sa-do,
Promenade that lady round you know
*The prettiest girls come from Denver
That's where I'm headin' for now

FIGURE

One and three promenade go just half way
Roll away all join hands, circle eight
All four girls up and back
Pass through turn to the left (single file)
Boys pass through, and swing the girl you found
Left allemande that corner grand old right and left
When you meet do sa do promenade
I've got me a girl out in Denver
That's where I'm settlin' down.

*Alternate tag lines:

Young men stay out of Denver
Or else you'll wind up with a wife
I've been to St. Louis and Frisco
But Denver is where my heart stays.

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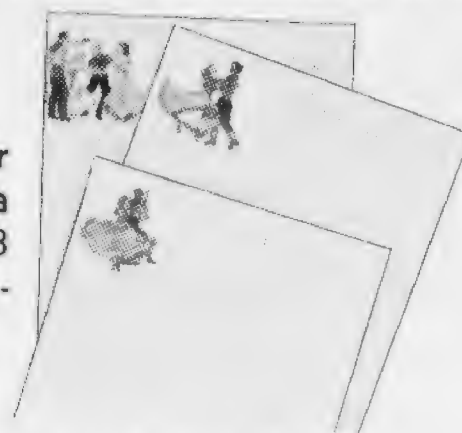


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(Letters, continued from page 3)

ized in some instances, but they were having as much fun as any group of square dancers I have ever seen.

These children immediately came to my mind when I read in S.I.O.'s April issue of dancers wondering what to do with their used square dance clothing. This may be only one of many answers you will receive, but I hope that some of us will take the time to send our clothing to these children. Think of the time it must have taken them to learn to square dance!

The clothing may be sent to: Laradon Hall School for Exceptional Children, E. 51st Ave. and Lincoln, Denver, Colo.

Betty Nelson
Denver, Colo.

Dear Editor:

Three years ago a Provincial Government Hospital, namely Albert Hospital, Edmonton, had a square dance club formed for the mentally ill. This club is run like any other club, having badges, etc., but dance every week for just one hour.

The patients are allowed to go twice a year as a group, with the help of Volunteers, to

other clubs and we try to have as many as possible in square dance attire. This way no one knows who is a patient and who is a Volunteer.

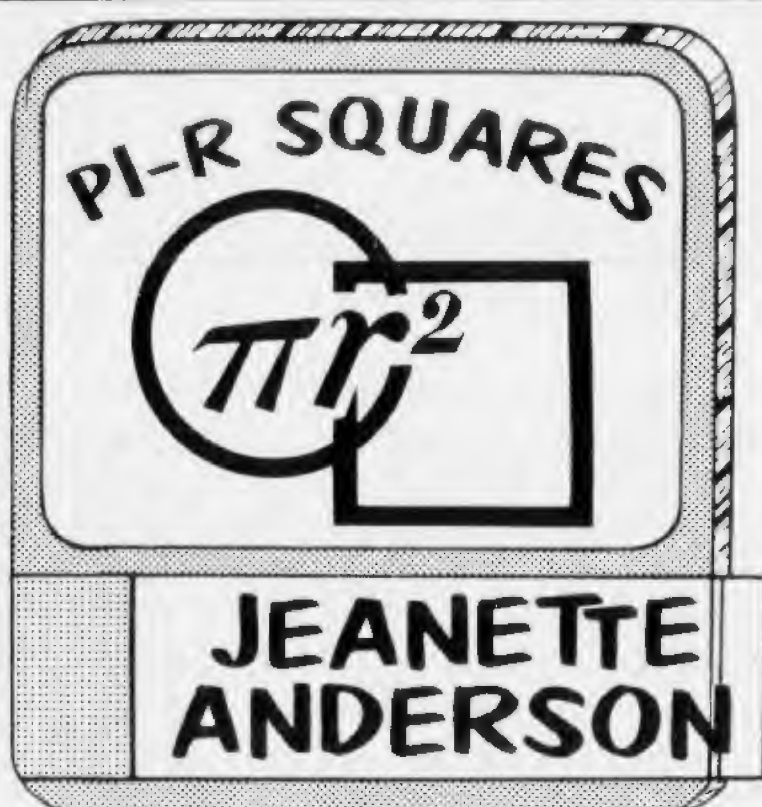
We had drives for clothing but the dancers have given all they can spare.

I saw your article in the Sets in Order Magazine and I would appreciate it very much if the dancers would consider our group when they are disposing of their old but useable duds.

Earl Beck
c/o Canadian Mental Health Assn.
White Cross Centre
9934 - 106th St.
Edmonton, Alberta, Canada

Dear Editor:

You'll probably get many more precise explanations of the significance of "Bluenose" as questioned in 'Round the Outside Ring (Sets in Order for March). Here, for what it may be worth, is mine. For as long as I can remember, people who emigrated from Nova Scotia to New England were called Bluenoses. I don't know whether they were so called at home or whether this was a purely local nick-name. And I don't know exactly what it meant, although I always suspected that it derived from



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the fact that so many of the Nova Scotians were fishermen whose noses were blue from exposure to the cold salt air. It was not an especially derogatory term but was more affectionate than derisive...

Clarence Metcalf
Sharon, Mass.

Dear Editor:

...You want an explanation on the name "Bluenose," I presume. This is a word which is heard in many homes in this area every day. Nova Scotians are sometimes called Bluenoses. However, in our case the name comes from a racing schooner called the "Bluenose." This schooner won many races against the best of its kind from Canada and the United States in its days. Nova Scotians are, therefore, very proud of it. The schooner itself was finally lost at sea during a storm somewhere in the South Seas.

In 1956 a new car ferry between Bar Harbor and Yarmouth was built. This was christened "M. V. Bluenose." Just a few years ago a replica of the schooner was built and is called "Bluenose II."

So you see the name Bluenose has quite a

history and since it was the schooner we had in mind when looking for a name for our square dance club this ship is featured on our club badges and our banners...

Elizabeth Kwantes
Bluenose Twirlers
Yarmouth, N.S., Canada

Dear Editor:

...Our club is using a gimmick that serves a dual purpose which we are passing on to you. More than likely you have heard it before and if so, we are another club that is doing it.

Whenever a dancer or dancers leave a club it is always a problem just what to give for a going-away gift and, being primarily a military club, this comes up all too often for us. One of our members suggested a year's subscription to S.I.O., which not only saves us from shopping around for equal value gifts but helps to promote interest in square dancing and your magazine...

Bob Elliott
Puerto Rico

Dear Editor:

On behalf of all the dancers in Spain we

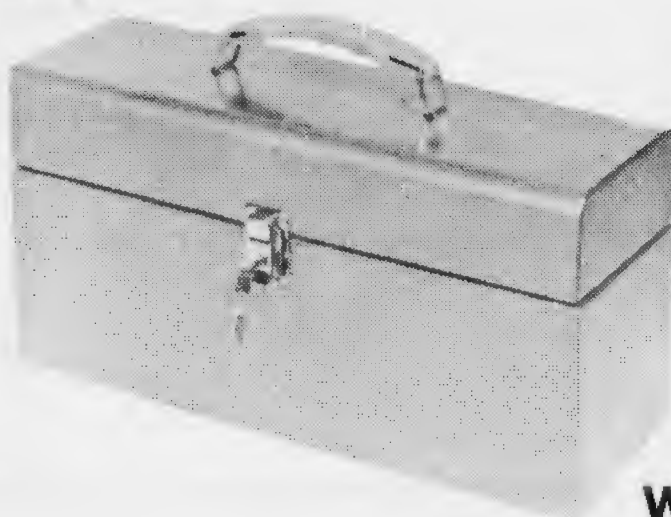
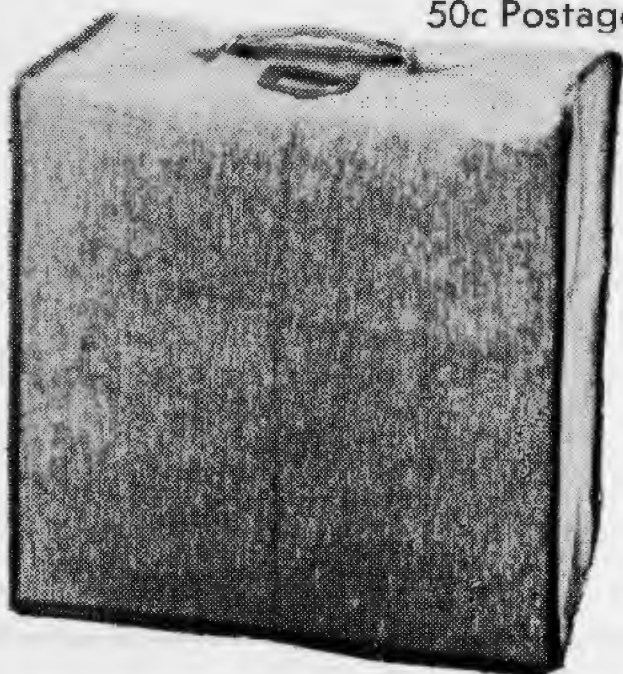
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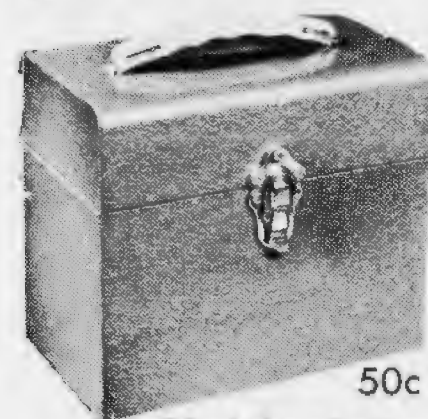
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would like to thank Bob Osgood, Bob Van Antwerp and the American Square Dance Workshop for the wonderful square dance party on June 6 in Moron, Spain. Square dancing is popular here in Spain and this group should be advertised as Ambassadors of Square Dancing. Thru your fine magazine we can keep up with our hobby; without it dancers overseas would be lost. Thanks for a great magazine.

Jack and Fran Ritter
Rota, Spain

Order arrived. So thank you again for your help . . .

Red and Peggy Handley
Millwood, W. Va.

Dear Editor:

I am an Australian now living in Las Vegas. I thought I would like to let you know I have never enjoyed myself so much as I have learning to square dance. You certainly meet such a nice lot of people . . .

Marie Hawkins
Las Vegas, Nev.

Meg Simkins

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Dear Editor:

... We had a real fine dance in Paris and we are particularly glad that we had this dance now that so many changes appear in the making. Our dancers have mostly learned to dance overseas and generally are comparatively new dancers — a wonderful group of people. For some this was *the* big dance; for most it was the first with a real live name caller. For all, it was a dance not to forget. Tommy Cavanagh calls a good dance and has "mike personality" to spare . . .

Twenty-nine squares may not seem like a big dance to many but as you know we are rather scattered and our clubs are small . . . In this case "big" is how you feel and we have a whole bunch of dancers who feel this was "big."

Bill Corbett

Fleur de Lis Assn., Orleans, France

Dear Editor:

... The magazine is just crammed with good reading and information on new calls and ideas. The June 1965 issue (of Sets in Order)

GRENN

Newest Rounds

GR 14088 "MEXICALI ROSE" by Jack and Na Stapleton
"SEEMS LIKE" by Larry and Nance Brumleve

Newest Hoedowns

GR 12083 "TOMAHAWK"
"ROCK FALL" non-phrased, instrumental only

RECENT ROUNDS

14087 Taste Of Honey/Conn. Waltz
14086 New Love/Carolina Morn
14085 Someone/Latin Louie
14084 Deep In My Heart/Wonderful Rain

RECENT HOEDOWNS

12081 Whirlpool Hoedown/Piney Woods Whoop
12080 Kickin' It Up/Cornfield Holler
12071 Rolling High/Kitatinny
12068 Galley West/G Train

TOP

Newest Squares

TOP 25128 "MICKEY'S TUNE" flip by Wally Schultz
TOP 25129 "NOBODY HOME BUT ME" flip by George Peterson

RECENT SQUARES

25127 When your Hair Tas Turned To Silver — Bohn	25123 I'm Walkin' — Peterson
25126 Tomatoes Are Cheaper — Hartman	25122 Flowers On The Wall — Bohn
25125 Philadelphia Style — Fish	25121 Happy S/D Way — Thornton
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OT 8204
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OT 8206
RIVERSIDE HOEDOWN
AND
MOUNTAIN DEW



had a wealth of information. After a year I still pick it up to review calls and movements...

Mrs. Warren Lee
LaFayette, N.Y.

Dear Editor:

After many years of participation as a dancer and caller in the USA my family and I have been transferred to Soesterberg, Holland. We owe so much to so many that it is quite impossible to thank all of them...

We hope to have square dancing at Soesterberg AFB in the very near future and plan on

seeing many of our square dancing friends at Mannheim, Germany, when the Bob Osgood tour is here in September. We would appreciate hearing from any square dancers or callers either in the USA or Europe.

"J. P." Jett
828A F.T.D. (ATC)
APO New York 09292

DON LOFTSGORDON

An especially earnest square dancer and member of several clubs in Los Angeles, California, was Don Loftsgordon, who learned to dance



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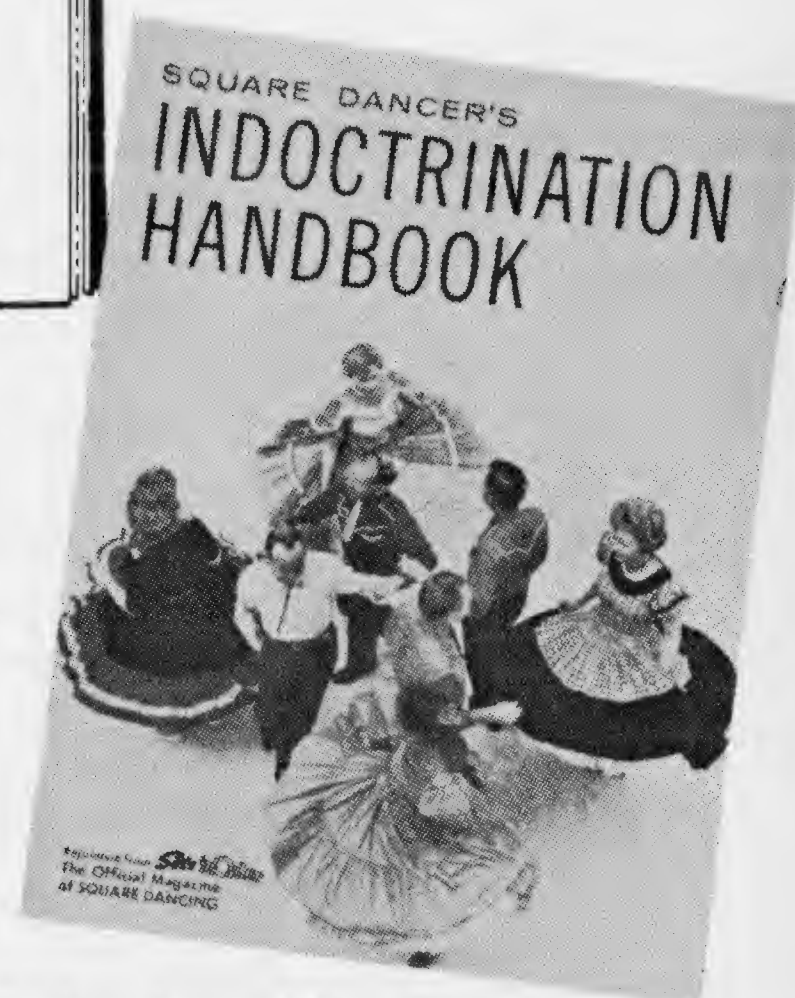
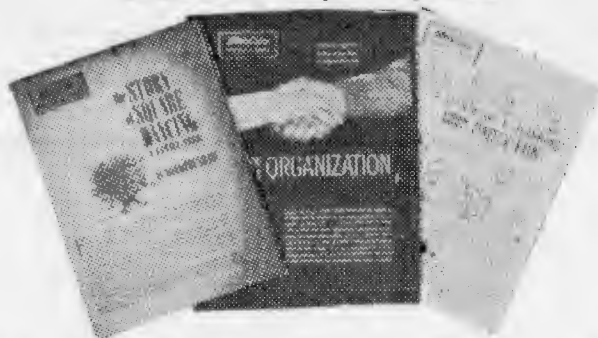
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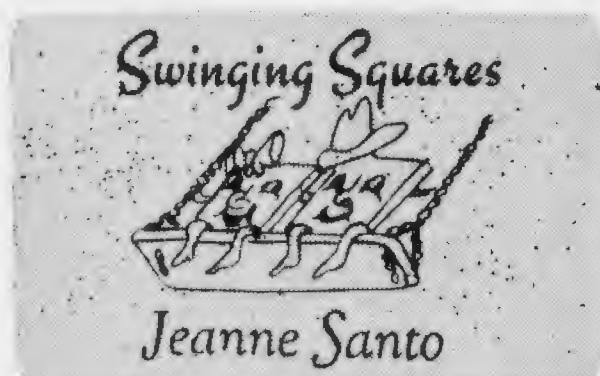


LOUIS
CALHOUN



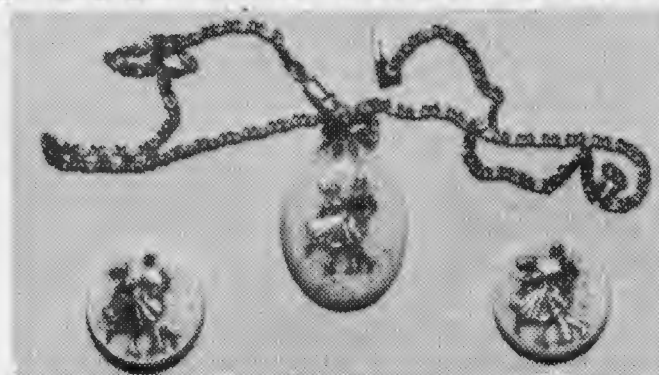
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with his mother as his partner when he was just a teenager some years ago. Don did not leave the activity as so many young people have done but continued on thru college, graduate work, a professorship at Occidental College in Los Angeles and a year of special studies which he just completed last year at Southern Methodist University in Dallas, Texas. Early in July Don's mother passed away and, while on the trip east for her funeral, Don, too, passed away. His square dance friends as well as his working associates will feel his loss keenly.

ROUNDS IN ST. LOUIS

Rounds selected for dancing at the Gateway to the West Square Dance Festival in St. Louis, Mo., last April included the following: Alabama Waltz, Archie's Melody, Are You Lonesome Tonight?, Bye Bye Blues, Dancing Shadows, Everybody Loves a Lover, Fraulein, Go Go Go, Golden Dreams, Hot Lips, Jambalaya, Johnnie-O-Polka, Kon Tiki, Linda Two Step, Many Times, Moonlight Cocktails, Moon Over Naples, Oh Boy, Philadelphia Strut, Ramona, San Juan, So What, Steppin' Easy, and Tango Adios.



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The
**CALLER
OF THE
MONTH**



Wes Rea — Grosse Pointe, Mich.

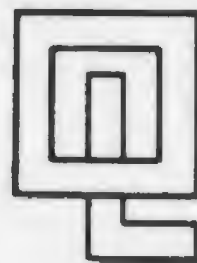
WHAT ABOUT a square dance teacher who couldn't call? Seems impossible but Wes Rea of Grosse Pointe, Mich., was once just such an instructor. That was in 1948 when the local director of adult education needed an instructor for a class of 10 sets. He knew that Wes had been teaching friends in various basements so called the Rea residence. Julie (Mrs. Rea), with a consummate faith in her husband's abilities (which has not flagged in the ensuing 18 years), accepted at once.

Altho' not then a caller, Wes did have a host of other qualifications such as teaching and coaching experience; a voice well-developed by acting, singing and controlling noisy study halls; and above all, boundless amounts of patience as well as energy.

Soon Wes was calling, Julie assisting and a highly successful career was under way. This winning team has since then taught over 5000 Detroiters to square dance in their regular programs, not to mention many others who came in via "one-night stands."

During these last 18 years Wes was twice promoted, being now a high school principal, while the popularity of square dancing was rising each year. Soon the Reas found it necessary to limit their calling and teaching to four

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nights a week, tabbing young caller Dave Taylor to take over some of the jobs which they could not handle themselves.

The Reas' two sons, Paul and Carl, started dancing in their teens with a group called Teen Promenaders — a hundred teenagers for whom Wes called once a month.

Still holding to their limit of four nights a week, the Reas' present program has them maintaining calls, workshops and clubs at all levels. Wes calls for Promenaders (and has for 16 years) and Starmakers (8 years). He just about leads the Detroit area in the number of beginners enrolled in classes, averaging about 11 sets per year.

Their record speaks eloquently for the Reas who, believing in all that square dancing has to offer, promote and maintain the activity at all levels during all seasons.

(Date Book, continued from page 5)

- Aug. 14—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- Aug. 14—Silver Anniversary Square Dance
New Arena Audit., Duluth, Minn.
- Aug. 14—Teenage S/D Assn. Summer Dance
Veterans Park, Long Beach, Calif.
- Aug. 14-20—7th Ann. Blue Ridge S/D Camp
Clayton, Georgia
- Aug. 16—Shoreliners Guest Caller Dance
Jr. H.S., Guilford, Conn.
- Aug. 16—Lochdale Free Outdoor Square Dance
Burnaby Mt., Burnaby, B.C., Canada
- Aug. 18—Guest Caller Dance
Ballroom, Pleasant Lake, Mich.
- Aug. 18-20—3rd Ann. Star Spangled Banner
S/D Fest., Lord Baltimore Hotel,
Baltimore, Md.
- Aug. 18-20—Lethbridge Gladiolus & S/D Fest.
Exhib. Grounds, Lethbridge, Alta., Can.
- Aug. 19-21—8th Wisconsin S/D Convention
Wisc. State Univ., Whitewater, Wisc.
- Aug. 19-21—6th Ann. Lazy Days S/D Week
End, Sunny-E-Side Recr. Hall, Ligonier, Ind.
- Aug. 19-21—2nd Ann. Jekyll Island Jamboree
Carriage Inn, Jekyll Island, Ga.
- Aug. 20—Guest Caller Dance
Hayloft, Asbury Park, N.J.
- Aug. 26-27—Kamper and Dancer Festival
Ottumwa, Iowa
- Aug. 27—Guest Caller Dance
Hayloft, Asbury Park, N.J.
- Aug. 27-28—Ill. Callers Assn. 7th Ann. Inst.
Embassy Motor Hotel, Franklin Park, Ill.

Aug. 28—Nebraska State Assn. Dance
City Audit., Hastings, Nebr.

Sept. 2—Trail Dance, Knothead Jamboree
Mangum's Barn, Blackfoot, Ida.

Sept. 2-3—Mountain Style S/D Festival
Natural Bridge State Park, nr. Slade, Ky.

Sept. 2-4—2nd Ann. European S/D Convention
Friedrich-Ebert Halle, Ludwigshafen,
Germany

Sept. 2-5—Penin. Teachers & Callers Labor Day
Kampout, Sunset Lodge, Bainbridge Island,
Wash.

Sept. 2-5—Kon Yacht Kickers 10th Ann. Labor
Day S/D Vacation, Conneaut Lake Park, Pa.

Sept. 2-5—5th Labour Day Square 'n' Round-
Up, Aston Villa, Bracebridge, Ont., Canada

Sept. 3-4—3rd Ann. Central Coast Square Affair
Vet. Mem. Bldg., San Luis Obispo, Calif.

Sept. 3-5—11th Annual Knothead Jamboree
Old Faithful Lodge, Yellowstone Park, Wyo.

Sept. 3-5—6th International S/D Convention
Nikko, Japan

Sept. 4—9th Ann. Official Night Owl Dance
City Audit., Columbus, Nebr.

Sept. 9-10—9th Ann. GNOSDA S/D Festival
Munic. Audit., New Orleans, La.

Sept. 9-Oct. 1—Fun Valley S/ & R/D Vacations
South Fork, Colo.

Sept. 10—F.F.A. Square Dance Jamboree
Scotts, Oquaga Lake, Deposit, N.Y.

Sept. 11—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.

Sept. 13—Shoreliners Guest Caller Dance
Jr. H.S., Guilford, Conn.

USE OF SQUARE DANCERS GUIDE

There are certain ground rules to be observed in writing to people whose names are listed as contacts in the Square Dancers Guide put out by Sets in Order. These people have agreed to serve square dancing in this fashion and do so on a voluntary basis. Their function is to provide information on dances in their locality to interested square dancers.

The contact people are not expected to act as agents to traveling callers, for products or commercial ventures of any kind. Neither are they expected to provide long lists of dances and clubs in their areas. They are ready to help find a dance or two for visitors.

We are asking the people who are kind enough to make a contribution to square dancing in this way to ignore all obvious solicitations.



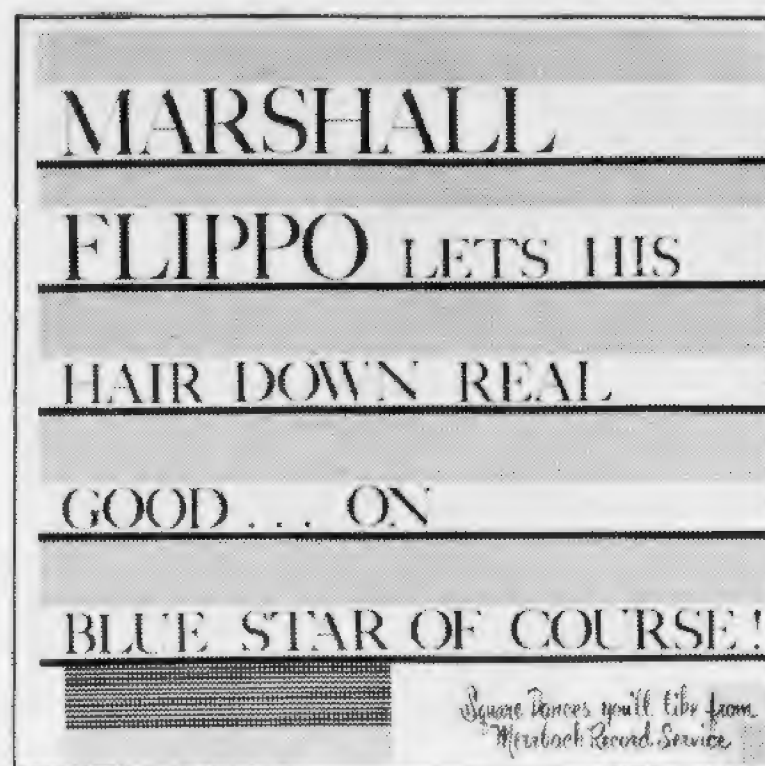
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- 2331 — **Hang Your Heart On a Hickory Limb**
Caller: Bill Saunders, Flip Inst.
- 2332 — **Take Me Back to Tulsa**
Caller: Chuck McDonald, Flip Inst.
- 2333 — **Hello Mary Lou**
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- 1329 — **Square Dance Honeymoon**
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- 1330 — **I Overlooked An Orchid**
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- 1331 — **Further and Further**
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- 1333 — **Darling Dixie Lee**
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- 2310 — **Round Robin**
Caller: Harold Bausch, Flip Inst.
- 2320 — **Omaha/Blue of the Night**
Rounds by Lloyd & Maizie Poole
- 2330 — **Set Me Free**
Caller: Harold Bausch, Flip Inst.

MUSTANG:

- 116 — **Flowers On The Wall**
Caller: Mike Hayes, Flip Inst.
- 117 — **True Love's A Blessing**
Caller: Hubert Brasseaux, Flip Inst.
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The Overseas Dancers group will meet this year in historic San Antonio, Texas, for their 4th Annual Reunion on August 11-13. Eligibility for this organization is limited to those who have danced overseas and the numbers who have done so are increasing every year. The theme of the 4th Reunion is "Overseas Dancing Under Flags of All Nations." Anyone who is eligible to become a member and wants to be reunited with old acquaintances may write to Reunion Chairmen, Steve and Fran Steph-

ens, 151 Dryden, San Antonio, Texas.

PROGRAM SET UP FOR TOPEKA CALLERS

Bob "Pappy" McDaniel, Secretary-Treasurer of the Topeka Square Dance Callers Assn., reports that a program has been set up for the study of the Basics of square dancing, including equivalents, set-ups, zeros, get-outs, etc. A lot of enthusiasm has been generated in the association meetings and it is felt that this program will inject new zest into the Toledo situation. The group meets monthly for round table discussions and visual study of the Basics.

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Jimmy is a caller and concentrated on that phase until turning to round dancing full time. He served as Director, Vice President and President of the Houston Square Dance Council and is still active in it.

On two occasions the Holemans have served as vice chairmen and chairmen of the Houston Round Dance Festival. They are also charter members of the Texas Round Dance Teachers Assn., of which Jimmy is now Vice President.

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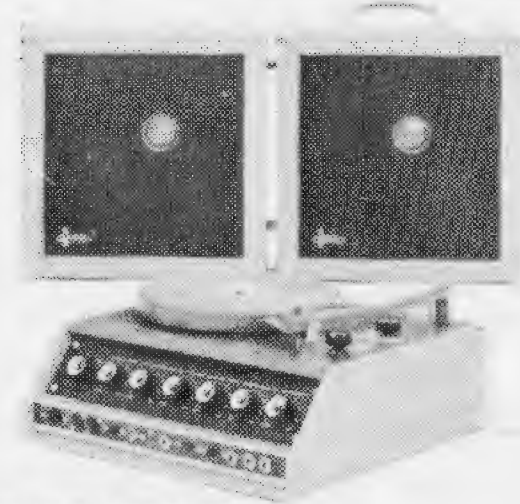
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Oklahoma festivals as round dance instructors and have been associated for 9 years with the Smith Brothers Institute. They have also been instructors at Coffey's College of Square and Round Dancing and the Lighted Lantern Square Dance Camp.

At the present time the Holemans are instructors for the Left Footers Round Dance Club in Houston in addition to their regular classes in round dancing. Jimmy and Vivian say that the only way to perpetuate round dancing is to teach, so besides their own teach-

ing, they also encourage new couples with the desire and ability to consider becoming round dance teachers.

ROUND DANCE RATINGS

From Pennsylvania, Don Wilson reports ratings made by 13 teacher-members of the Delaware Valley Round Dance Teachers Assn. In the various categories, Tango Lament rated high as an advanced dance; Deep in My Heart at the intermediate level and Gay and Shiny as an easy round dance.

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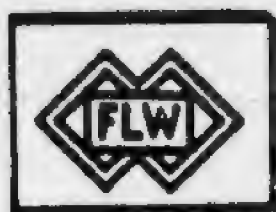
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(Record reviews, continued from page 20)

— allemande — bow weave — do sa do —
swing corner — promenade.

Comment: Good dance for mixed group. Dancers
will like tempo. Well played music and good
key selection. Rating: ☆☆

WILDFIRE — Windsor 4854

Key: C **Tempo:** 129 **Range:** High HC
Low LC

Caller: Johnnie Roth

Music: Standard 2/4 — Clarinet, Piano, Guitars,
Drums, Bass, Saxophone

Synopsis: (Break) Allemande — Allemande thar
— shoot star full — corner pull by — allemande
— right and left grand — do sa do — prome-
nade. (Figure) Circle — allemande — swing
right hand — men star — box the gnat — girls
promenade — box the gnat — pull by — swing
right hand girl — promenade.

Comment: Music is good. Good standard figures
and a lively tempo. Rating: ☆☆☆

CHIM CHIM CHEREE — Hi-Hat 335

Key: 2 Keys **Tempo:** 125 **Range:** High HD
Low LC

Caller: Ralph Silvius

Music: Standard 2/4 — Banjo, Piano, Trumpet,
Accordion, Drums, Bass, Guitar

Synopsis: (Break) Ladies chain — ladies chain —
do sa do corner — see saw partner — alle-
mande — weave — do sa do — promenade.
(Figure) Heads (sides) pass thru — round two
to a line — star thru — square thru — three
quarter — centers in — cast off three quarter
— star thru — square thru three quarter — cor-
ner swing — promenade.

Comment: Interesting figures and novelty music
to a currently popular tune. Dance has good
drive. Rating: ☆☆☆

FLOWERS ON THE WALL — Windsor 4855

Key: A Minor **Tempo:** 127 **Range:** High HF
Low LD

Caller: Bill Ball

Music: Standard 2/4 — Trumpet, Piano, Guitar,
Accordion, Bass, Drums

Synopsis: (Break) Ladies promenade — gents step
in — single file — girls back track — partner
box the gnat — pull by — allemande — weave
— do sa do — promenade. (Figure) Heads
square thru — do sa do — swing thru — men
trade — box the gnat — pull by — allemande
— weave — do sa do — promenade.

Comment: Music has too much range for most
callers. Bill drops down an octave on the high
part but few callers will be able to do this.
Rating: ☆☆☆

DOMINIQUE — MacGregor 1091

Key: E **Tempo:** 126 **Range:** High HE
Low LE

Caller: Tommy Stoye

Music: Standard 2/4 — Vibes, Guitar, Accordion,
Harmonica, Bass, Drums

Synopsis: (Four times Figure) Heads up and back
— right and left thru — ladies chain — chain
three quarters — sides turn 'em — rollaway —
two men slide thru — allemande do sa do
— weave — do sa do — corner swing — prome-
nade.

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Comment: Good smooth flowing dance. Range of tune is quite high. Tommy talks the high parts and it sounds good. Rating: ☆☆

BY THE SEA — Top 25124

Key: B Flat Tempo: 132 Range: High HC
Caller: Herb Keys Low LB

Music: Western 2/4

Synopsis: Complete call printed in Workshop.

Comment: Tempo slightly fast but good music — very good timing — callers and dancers both will enjoy this. Rating: ☆☆☆

WALKIN' TALKIN' LIVIN' DOLL — MacGregor 1090

Key: A Flat Tempo: 126 Range: High HF

Caller: Vera Baerg

Music: Western 2/4 — Accordion, Piano, Guitar, Drums, Bass

Synopsis: (Break) Heads right — circle to a line — star thru — do sa do — right and left thru — pass thru — allemande weave — do sa do — swing — promenade. (Figure) Ladies promenade — box the gnat — gents star left — box the gnat — corner swing — allemande — weave do sa do — promenade

Comment: Good peppy music and standard figures will make this dance pleasant. Recorded in lower range than most dances. Rating: ☆☆

WHAT IT MEANS TO BE LONESOME — Lore 1088

Key: G Tempo: 128 Range: High HA

Caller: Allen Tipton Low LG

Music: Western 2/4 — Guitar, Violin, Piano, Drums, Bass

Synopsis: (Break) Circle — corner rollaway — circle allemande — allemande thar — slip the clutch — allemande — weave — promenade. (Figure) Head ladies chain — heads lead right — circle to a line — star thru — do sa do — ocean wave — swing thru — swing corner

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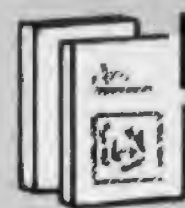
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— allemande — promenade.

Comment: Smooth dance and music. Dancers will enjoy this very much. Recorded quite low and melody is hard to follow. Callers that can "fake" the melody will have good success with this. Rating: ☆☆

E J MARIE — Blue Star BS 1785

Key: A Tempo: 125 Range: High HD
Caller: Al Brownlee Low LE

Music: Western 2/4 — Accordion, Piano, Guitars, Drums, Bass

Synopsis: (Break) Allemande — do sa do — circle allemande — weave — do sa do — gents star left — promenade. (Figure) Ladies chain — heads one half sashay — star thru — do sa do

— swing thru — ladies trade — swing — allemande — promenade.

Comment: This is a re-release of a popular song, dance is interesting. Will be towards the high side but most callers will be able to handle. Rating: ☆☆

LET THE REST OF THE WORLD GO BY — Blue Star 1784

Key: E Flat Tempo: 122 Range: High HC
Caller: Andy Andrus Low LC

Music: Western 2/4 — Clarinet, Banjo, Piano, Drums, Bass, Vibes, Clarinet

Synopsis: Complete call printed in Workshop.

Comment: An "oldie" tune. Very smooth for calling and dancing. Tempo is quite slow and



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most callers will increase speed of record.
Music is good. Rating: ☆☆☆+

STAND AT YOUR WINDOW — Windsor 4857

Key: B Flat **Tempo:** 125 **Range:** High HB
Caller: Chuck Raley **Low LB**

Music: Western 2/4 — Accordion, Piano, Trumpet,
Guitar, Drums, Bass, Vibes.

Synopsis: (Break) Ladies chain — rollaway — circle allemande — allemande thar — slip the clutch — allemande — do sa do — swing — promenade. (Figure) Heads do sa do — corner star thru — pass thru — wheel and deal — double pass thru — first left — next right — star thru — square thru three quarter — allemande — do sa do — promenade.

Comment: Relaxing dance with good figures.
Rating: ☆☆☆

RAGGIN' A CALL — Windsor 4856

Key: 4 Keys **Tempo:** 131 **Range:** High HD
Caller: Bob Van Antwerp **Low LD**

Music: Standard 2/4 — Accordion, Guitar, Vibes,
Piano, Bass, Drums, Trumpet

Synopsis: Complete call printed in Workshop.

Comment: Very good star figure. Good music with four key changes. Patterns are quite closely timed.
Rating: ☆☆☆

ONE HAS MY HEART — Mustang 118

Key: G **Tempo:** 128 **Range:** High C
Caller: Billy Brooks **Low LA**

Music: Western 2/4 — Violin, Piano, Clarinet,
Guitar, Bass, Drums

Synopsis: (Break) Circle — corner swing — allemande — allemande thar — slip the clutch — allemande — right and left grand — promenade. (Figure) Heads (sides) promenade one half — same ladies chain — do sa do — ocean wave — swing thru — star thru — corner swing — allemande — promenade.

Comment: Enjoyable dance with good rhythm. Range of voice goes towards the low side but most callers should handle.
Rating: ☆☆☆

TRUE LOVE A BLESSING — Mustang 117

Key: D **Tempo:** 125 **Range:** High HA
Caller: Hubert Brasseaux **Low LB**

Music: Western 2/4 — Violin, Guitar, Piano,
Drums, bass

Synopsis: (Break) Ladies chain — whirlaway — circle — whirlaway — circle — allemande — weave — do sa do — promenade. (Figure) Heads (sides) square thru — do sa do — star thru — pass thru — frontier whirl — dixie chain — girls "U" turn — swing — allemande — promenade.

Comment: Music is adequate — figures easy standards.
Rating: ☆

I CAN'T BELIEVE YOU'RE MINE — Bogan 1197

Key: D **Tempo:** 127 **Range:** High HC
Caller: Ham Wolfrain **Low LA**

Music: Western 2/4 — Violin, Piano, Banjo, Accordion, Drums Bass

Synopsis: (Break) Do sa do — corner seesaw — partner — circle — allemande — allemande thar — slip clutch — pass one — allemande — do sa do — promenade. (Figure) Head ladies chain right — new head ladies chain — heads right, circle to a line — up and back — star thru — dive thru — star thru — cross trail — corner swing — promenade — swing.

Comment: Good, smooth dance, coupled with release of a good tune.
Rating: ☆☆☆

COUNT DOWN — Bogan 1196

Key: G **Tempo:** 125 **Range:** High HA
Caller: Billy Dittmore **Low LD**

Music: Western 2/4 — Banjo, Violin, Piano, Bass,
Drums, Guitar

Synopsis: (Break) Ladies promenade — box the gnat — swing circle — allemande — weave — do sa do — allemande — promenade. (Figure) Heads (sides) square thru — swing thru — spin the top — right and left thru — star thru — dive thru — square thru three quarter — allemande — pass one — promenade.

Comment: Catchy tune — callers and dancers will both enjoy this one. A very comfortable dance to call for callers that like them towards the low side.
Rating: ☆☆☆+

IT'S A BOY!

Pat and Jill McQuaid of London, England, now actively calling and teaching in Wheatridge, Colorado, announce the birth of young Patrick Kevin McQuaid April 23rd. Congratulations!

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1

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5



2

WE'VE BEEN DOING a little experimenting recently and we hope we've interpreted author Royce Waugh correctly in some of the picture drills on his creation. This one's a real mover. It has the effect of transferring a dancer from one end of an ocean wave to the other. It's rather fun and can be achieved fairly smoothly.

RIPPLE THE WAVE

By Royce Waugh, Cuyahoga Falls, Ohio

From an ocean wave formation the person or persons indicated by the call will turn with the right hand half way around, then turn the next with the left hand half and finally turn the next with the right hand half to end the movement at the opposite end of the ocean wave.

While working on the call we tried it in two different ways. First, we started one person in motion from one end of the ocean wave and then started a second person from the same end. In the second series, we started two ends working simultaneously. Incidentally, we show the second series using two ocean waves simply for variety.

In illustrations 1 through 6 our "active man" (marked X) is in action. He first turns by the right (2), turns the next person with the left (3), turns the last person with the right (4 and 5) to end at the opposite extremity of the ocean wave (6). At this point he has com-



6



3



7



4



8

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pleted his movement and has changed his facing direction.

In illustrations 4 through 8 our active lady (marked 0) gets into the act. Turning the first person by the right (5) she turns the next by the left (6) and the last by the right (7) to end once again at the opposite side of the ocean wave and having reversed her facing direction (8).

Working two ends at one time we start in ocean wave position (9). The outside men start a right hand turn with the person beside

them (10). The men meeting in the center turn with a left (11) and go half way around (12). Then they turn the person on the outside with a right (13) until the dancers are once again in an ocean wave (14).

Note in these last examples that the ladies have been returned to their original position in the ocean wave. Only the men have changed their facing direction and position in the line. This is an equivalent, incidentally, of "men trade." For some Workshop examples of this please turn to page 35.

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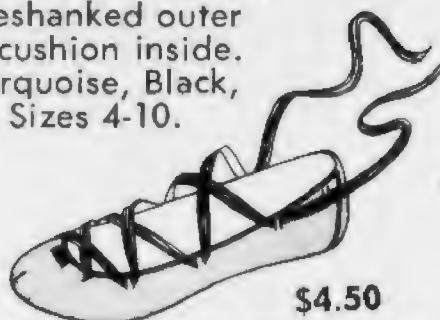
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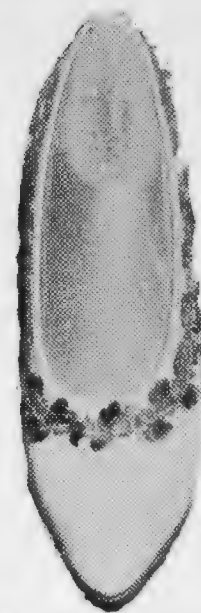


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OLD-TIME FIDDLERS SOUGHT

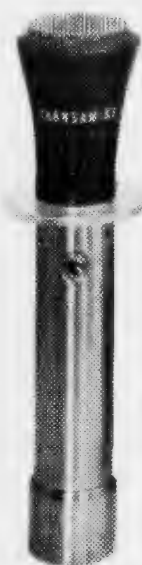
The members of the American Old Time Fiddlers Assn., an international correspondence association of fiddlers, seconds, violin makers, repairmen, are requesting assistance. As of March 13 they undertook a drive to complete a major research project. They are trying to locate information about every possible old-time fiddler, second, violin maker, repairman, whether living or not. A publication is being prepared to honor these people and for a complete reference on the subject, according to

"Fiddlin De" De Ryke, president of the association.

Any information should be forwarded to American Old Time Fiddlers Assn., 3836 So. 16th St., Lincoln, Nebr. 68502. It will be greatly appreciated. Says Fiddlin De, "The fiddler and his fiddling played an important part in our early history and heritage. For this, if for nothing else, he and his fiddling counterparts of today deserve recognition for carrying on this traditional art and skill."

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